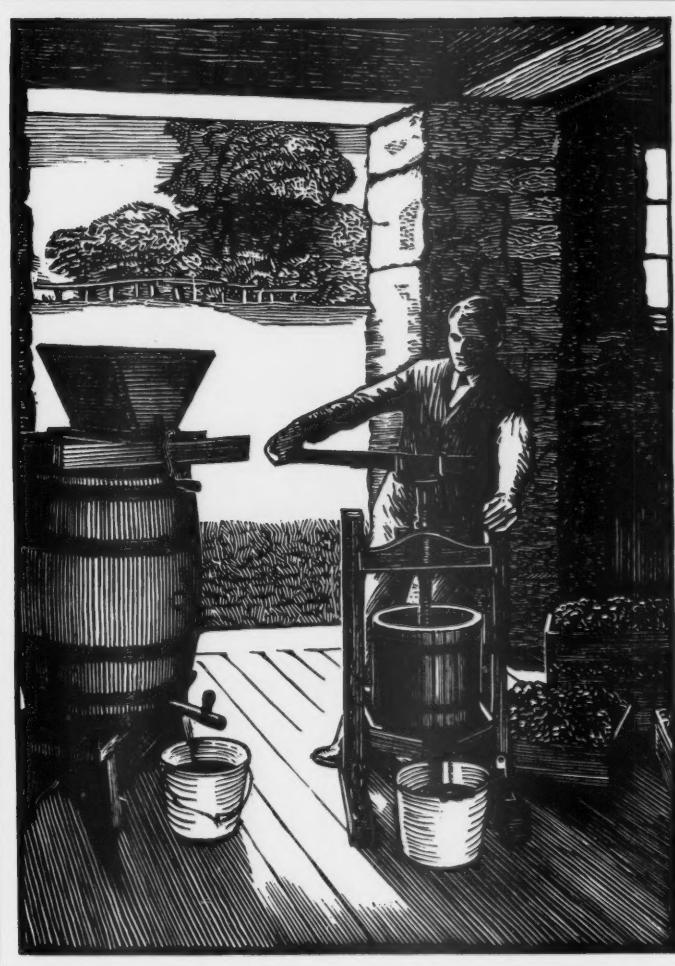


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# *The Quarterly Journal of the LIBRARY of CONGRESS*





# The Quarterly Journal of the LIBRARY of CONGRESS

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FALL 1982

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own handpress.

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# Cooperative Scholarship

*Archibald MacLeish, Librarian of Congress from 1939 to 1944, died on April 20, 1982.  
He wrote this introduction for the first issue of the Quarterly Journal, July-September 1943.*

The Quarterly Journal of Current Acquisitions had its beginnings a year or two ago in a pile of proof sheets of Library catalog cards on the desk of a Justice of the Supreme Court whose work and whose interests required him to follow the Library's acquisitions of new materials and whose sources of information were the ugly and often meaningless slips of paper his law clerk secured from our printing office. I was convinced when I saw the Justice struggling with his proof that a library created to serve the people of a great democratic nation through their representatives and their officers of government owed its principal clients a more appetizing account of its newest holdings than a pile of catalog cards in printer's proof could give even to those who had the patience to consult them.

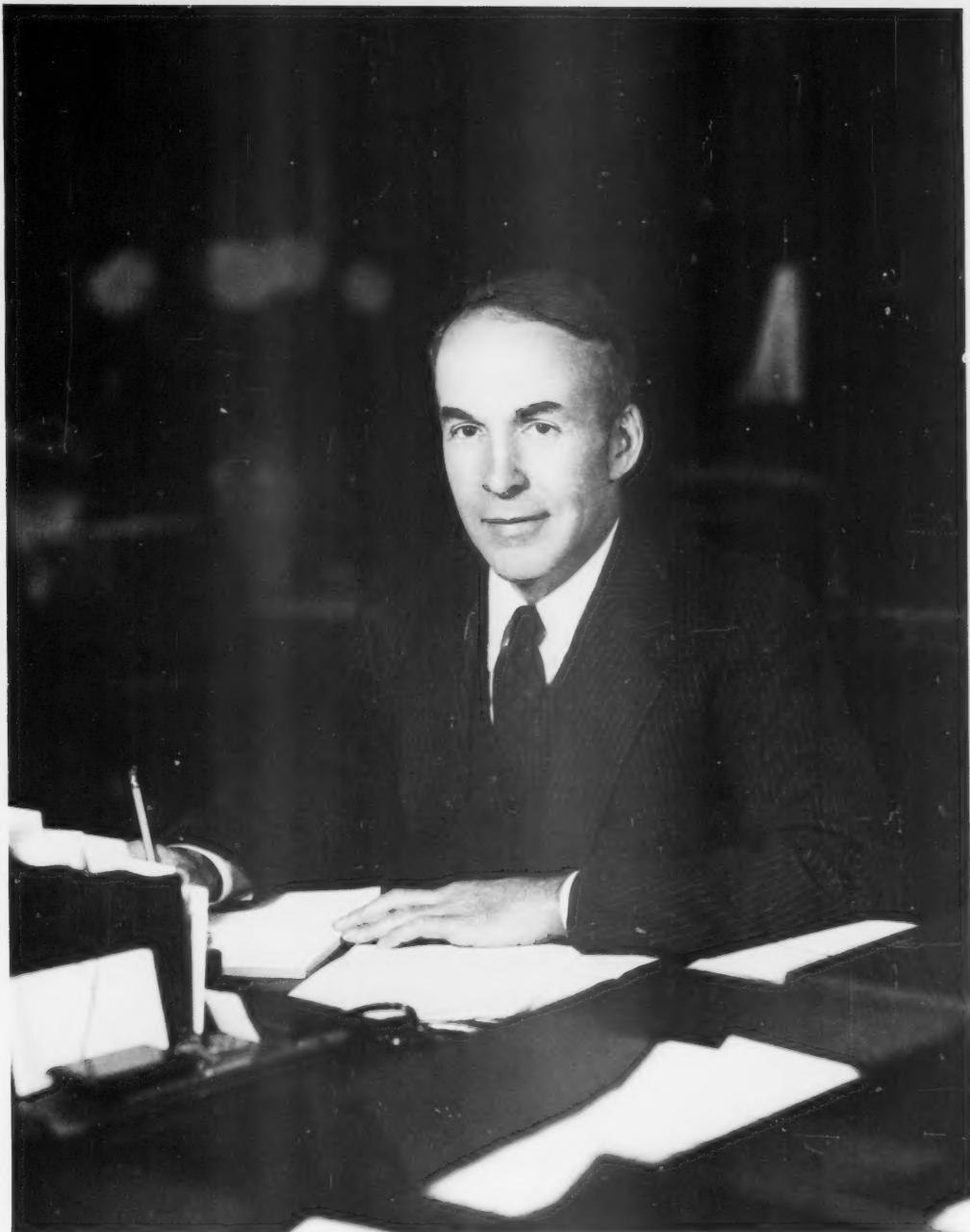
But it is one thing to see the need for a convenient and useful publication and another thing altogether to produce it. That the Journal has now been realized in print and paper is the result of two developments for both of which the Library has reason to be grateful. First, the Public Printer has examined the problem from the point of view of the pressure upon his agency and has concluded that quarterly accounts of new Library acquisitions, taking the place of the yearly account formerly published in the Annual Report of the Librarian of Congress, will decrease the seasonal burden upon his establishment. Second, Allen Tate, distinguished American poet and critic, has accepted my invitation to occupy for the fiscal year 1944 the Library's Chair of Poetry in English, and he has agreed, much to my gratification, to undertake the editorship of the Journal.

The Quarterly Journal of the Library of Congress is to be, as this first issue will indicate, a work of coöperative scholarship. The Library's Fellows and Associate Fellows and Consultants and reference specialists, the Chiefs of Divisions and the occupants of Chairs, all of whom serve as recommending officers in the selection of materials to be acquired, will describe new acquisitions which seem to them of special interest for any of the various reasons which give particular interest to a particular book at a particular time. Their purpose is to write *as* scholars but not necessarily *for* scholars. That is to say, the reader for whom they write is not the scholar specializing in a given field but the educated man of general information to whom books are not tools alone but objects of human and humane interest and concern.

It is hardly necessary to add that the Library's Journal will not reach a form satisfactory to its writers or its editor with the first issue or even with the first several issues. A periodical, like any other continuing and living organism, finds its form by exercising its functions.

The first duty of the Library of Congress is to serve the Congress and the officers and agencies of government. Its second duty is to serve the world of scholarship and letters. Through both it endeavors to serve the American people to whom it belongs and for whom it exists. If this Journal can advance in any way that central purpose it will deserve its place.

ARCHIBALD MACLEISH



ARCHIBALD MAC LEISH

1892-1982

# The Bollingen Foundation

## *Mary Mellon's "Shining Beacon"*

BY WILLIAM McGUIRE

The Bollingen Foundation was "one of the few clear lights in a murky world," wrote Walter Muir Whitehill, "which had done more to elevate the spirit of man in the United States than anything else that I know of." Kenneth Rexroth called it "an adventure for significance, a quest for meaning, a part of the struggle for revaluation of a collapsed Western civilization." To C. G. Jung the foundation was "a shining beacon in the darkness of the atomic age."

The foundation was established in 1945 by Paul Mellon and his first wife, Mary Conover Mellon. Its origins have much earlier roots, however. In the 1930s the Mellons had become interested in the ideas of C. G. Jung and had entered upon Jungian analysis. In the summer of 1938 they went to Zurich for an encounter with Jung himself and the circle around him. Plans were laid for a deeper involvement, and the following summer they returned to settle in Zurich for systematic analysis and study with Jung. The outbreak of the war forced their return to the United States in spring 1940, but the Mellons, and in particular Mary, had become fired with a determination to undertake a new and uniform collected edition of Jung's writings. This became Mary Mellon's mission. In late 1940 she set up



The Bollingen Series, 1982. Photograph by Howard Allen.



Courtesy of Paul Mellon.



C. G. Jung's stone "tower" near the village of Bollingen, St.-Gallen, Switzerland, as it appeared at about the time of the Mellons's visit in 1938. Photograph courtesy of the Jung family.

the Bollingen Press, naming it after the Swiss village at the eastern end of the Lake of Zurich where Jung had built a stone tower as his rural retreat. Her plans embraced the publication not only of Jung's writings but also of the lectures given at the Eranos conferences in Ascona, on Lake Maggiore in Italian-speaking Switzerland, where Mary had been impressed by the foundress of Eranos, Olga Froebe-Kapteyn. The Eranos conferences, since 1933, had enlisted as speakers not only Jung but also a number of European scholars of philosophy, comparative religion, and other humane studies.

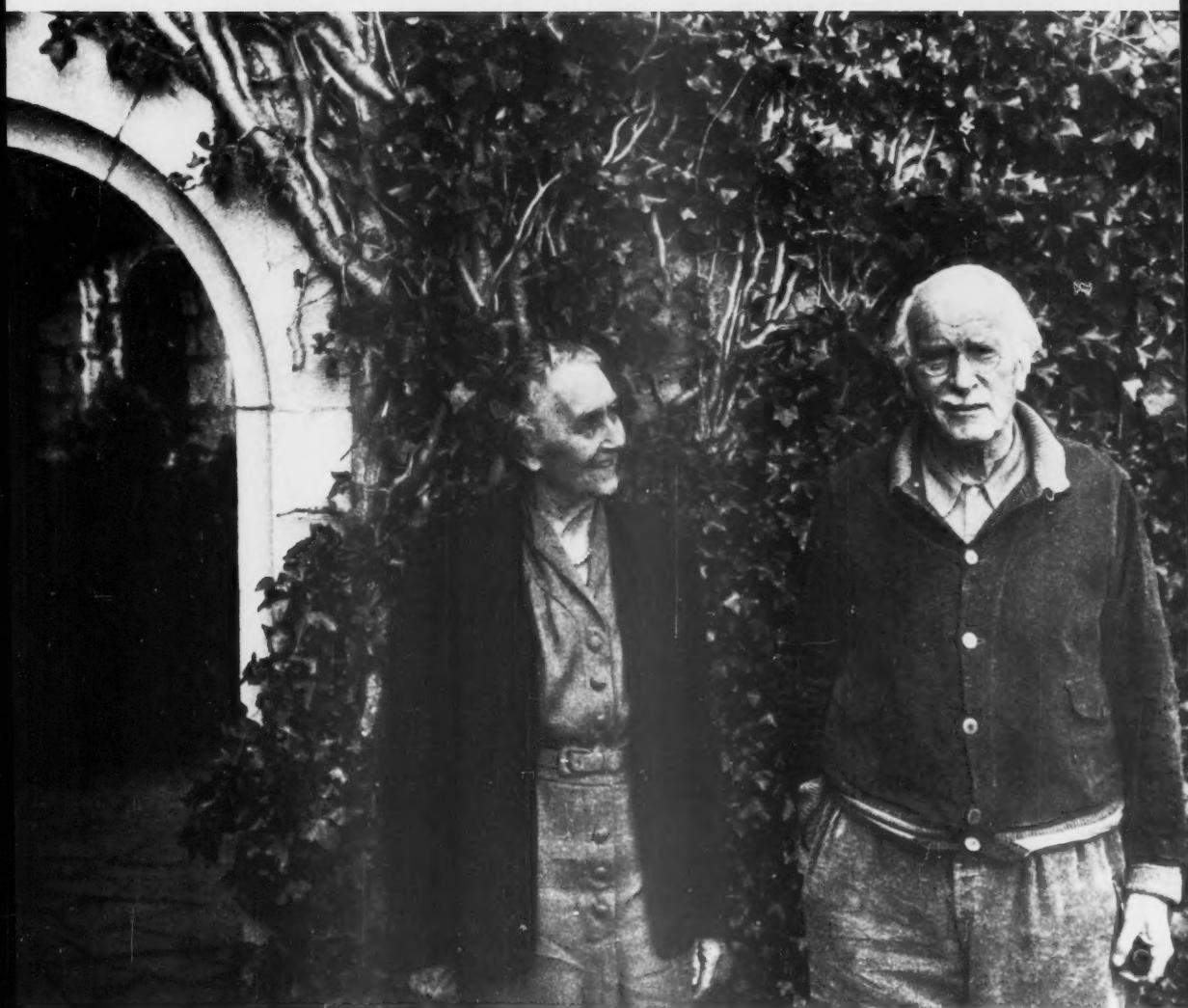
On January 6, 1942, Mary's program was incorporated as the Bollingen Foundation, with its headquarters in Washington, Connecticut, at the home of the Jungian pupil and translator Cary F. Baynes and her daughter Ximena de Angulo, whom Mary Mellon had appointed as her managing editor. The principal counselor was the Indologist Heinrich Zimmer, a refugee from Germany whom the Mellons had met at the Eranos conference of 1939. In June, however, before any publishing project had moved much beyond the planning stage, the foundation was liquidated, "because of the war emergency and the restrictions placed on our citizens in their relations

with persons abroad" (as the Mellons' lawyer wrote to Jung).

Mary Mellon's Bollingen idea lay dormant for half a year, until early 1943, when, under the name "Bollingen Series," it took form as a publishing program of the Old Dominion Foundation, which Paul Mellon had founded on December 1, 1941. As her managing editor Mary appointed Stanley P. Young, an experienced trade editor. On the suggestion of Heinrich Zimmer, she contracted with Pantheon Books, Inc., in spring 1943, to manufacture, publish, and distribute her Bollingen Series. Kurt Wolff, formerly a distinguished German publisher who, with his wife Helen, had reached New York as a refugee in early 1941, had founded the house of Pantheon scarcely a year later. After Zimmer's untimely death, Mary relied on the advice chiefly of Kurt Wolff and of Huntington Cairns, who was legal counsel, secretary, and treasurer of the National Gallery of Art. The series was formally established as a program of the Old Dominion Foundation in May, and the first volume was published on December 15, 1943: *Where the Two Came to Their Father*, a Navaho Indian ceremonial, recorded by Maud Oakes from a Navaho medicine man, Jeff King, illustrated by a portfolio of silkscreen prints of sand paintings, the work of Maud Oakes, with a mythological commentary by Joseph Campbell, who had been a pupil of Zimmer's.

Under Stanley Young's management, the Bollingen program moved forward during the next two years. The succeeding numbers in the series were *The Devil's Share*, by the Swiss writer Denis de Rougemont, and *Prehistoric Cave Paintings*, by a German art critic, Max Raphael, which inaugurated Bollingen's concern with translation; *The Road of Life and Death*, an ethnological work by Paul Radin; and an edition of Plato's *Timaeus* and *Critias*, which fixed another precedent. Posthumous works on mythology and Indian religion by Heinrich Zimmer, edited by Joseph Campbell, were also important in the early planning.

The European war ended in May 1945, and Paul Mellon returned home from United States Army duty in the Office of Strategic Services. When the two-year contract between Bollingen and Pantheon expired, it was renewed without question, confirming a publishing relationship



Emma Jung and C. G. Jung at Bollingen, 1944. Photograph by William McGuire.

that was to endure for twenty-two more years. In the fall, when Stanley Young resigned to resume a writing career, John D. Barrett, Jr., was made managing editor. And on December 14, 1945, the series became the nucleus of a revived Bollingen Foundation, with Mary Mellon as president and Huntington Cairns as vice-president. Mary's attention was now focused on the publication of C. G. Jung's works, which had motivated her to establish the Bollingen

program before the war. Having renewed communication with Switzerland and made contact with Jung's British publishers, Kegan Paul, Trench, Trubner, Mary made plans to visit Jung and attend the Eranos conference in Ascona. Circumstances prevented her traveling and John Barrett went in her stead to lay the groundwork for the Jung collected edition. Returning in late September, Barrett made an optimistic report to the Mellons at their Virginia home, Oak Spring.



John Barrett, 1956.

Barely two weeks later, on October 11, Mary Mellon died of heart failure after a severe asthmatic attack. She was forty-three.

Paul Mellon pledged to Barrett that Mary's work would be carried on, and the Bollingen Foundation moved forward with Barrett as editor of the Bollingen Series and, after 1956, as the foundation's president. What followed was a greatly amplified program of book publishing, together with fellowships for research and creative work, subventions for scholarly publication under other auspices, and contributions to institutions concerned mainly with the humanities, archaeology, and psychology. The foundation, at its headquarters in New York City, became a much sought after resource for the support of humanistic projects of many kinds, as well as publisher of the celebrated Bollingen Series, of discriminating high standard. The series ultimately embraced one hundred numbers, some of which included multiple editions such as the collected works of Jung, Paul Valéry, and S. T. Coleridge, and the A. W. Mellon Lectures in the Fine Arts, while others consisted of single works. The translation of

distinguished works of literature and scholarship became one of the principal concerns of the series.

In the mid 1960s, the Bollingen Foundation gradually moved toward a dissolution of its activities. Contributions to institutions ended in December 1964, and the fellowships program was concluded in 1967. Ending its long and fruitful association with Pantheon Books, the foundation in 1967 turned over publication of the Bollingen Series to Princeton University Press. In 1969, the foundation gave the series as an outright gift to Princeton Press and set up at Princeton University a fund to support the remaining editorial work. The press undertook as its responsibility the completion of the one hundred numbers projected by the foundation trustees and editors. As of 1982, a number of volumes are still in preparation or projected, with the prospect of completion during the decade.

The archives of the Bollingen Foundation, up to the point in the early 1970s when it became entirely inactive, were conveyed to the Library of Congress in July 1973. Archives from the Princeton phase are to be transferred in due course. The archives presently comprise about 78,000 items in 237 containers occupying 95 linear feet of shelf space in the Library's Manuscript Division.

The association between the Bollingen Foundation and the Library of Congress spanned the life of the foundation. After its establishment in December 1945, the foundation's first benefaction, approved by its trustees on January 22, 1946, on the motion of Huntington Cairns, was a contribution to the Library of \$10,500 to support a project that was then unique: "Twentieth-Century Poetry in English: Contemporary Recordings of the Poets Reading Their Own Poems." Subsequently, \$18,000 more was put into this undertaking, which culminated in ten albums of 78 rpm twelve-inch phonograph records upon which the voices of most of the prominent American and British poets of that time have been preserved. In 1962 the foundation provided funds to assist the Library in its sponsorship of a National Poetry Festival, held October 22-24. The general theme of the festival, "Fifty Years of American Poetry," was suggested by the occurrence of the fiftieth anniver-



Mary Conover Mellon, Paul Mellon, and their daughter Cathy at the Eranos conference, Ascona, Switzerland, 1939. Photograph courtesy of the Eranos Foundation.



Mary Conover Mellon. Portrait by Gerald Brockhurst, oil on canvas, 1938.

sary of *Poetry* magazine, founded in Chicago in 1912 by Harriet Monroe and continued since under a succession of notable editors. The Library brought together poets and writers from all parts of the United States who participated in morning discussions, afternoon readings, and evening lectures.

Two other episodes in the Bollingen story involved the Library of Congress during the 1940s: that of the French poet St.-John Perse, who under his own name, Alexis Leger, was a consultant at the Library during the war years; and that of the award of the Bollingen Prize in Poetry to Ezra Pound.

Alexis Leger exemplified the insistent Gallic strand in the Bollingen design. While at the Mellon estate in Virginia, during the fall of 1943, Denis de Rougemont had talked to Mary Mellon of the poet, who was living in Washington, D.C., and he had proposed a meeting that did not come about. But Mary read the poems,

and the poet was in her mind. John Barrett had known Leger's work since his own Paris years before the war. Nothing came of their interest, however, until the summer of 1946.

As an exile in America, Alexis St.-Leger Leger was leading a sequestered life, following a long career of action and prominence in France. Born in 1887 in Guadeloupe, where his French forebears had lived for two centuries, he went to France with his family in 1899. He had already begun to write poetry when he met Paul Claudel in 1905; in 1909 his poem "Images à Crusoe," published in the *Nouvelle Revue Française*, brought him to the attention of Léon-Paul Forgue, Gide, and Larbaud. His book *Eloges* appeared in 1911. Leger subsequently entered the French Foreign Service and spent 1916-21 at the legation in Peking, whence he traveled to the western reaches of China. That desert adventure inspired an epic poem, *Anabase*, published in 1924 under the pseudonym St.-John Perse. (T. S. Eliot's translation, in 1930, made the poet known in England and America.) In 1921, as a member of the French delegation to the Washington Conference on the Limitation of Armaments, Leger attracted the attention of the French leader Aristide Briand. He rose steadily in the Ministry of Foreign Affairs and in 1933 was appointed its secretary general, with the rank of ambassador. During the last seven chaotic and tragic years of the Third Republic, as governments changed mercurially, Leger maintained the continuity of French foreign policy and sought to uphold the principles of European federation, the neutralization of Nazi Germany, and the integrity of the Anglo-French alliance.

He was forced out of office by the Reynaud government in May 1940, as the German invasion began, and when France fell a month later he took refuge abroad. The Gestapo ransacked his Paris apartment, and the manuscripts of several long poems vanished. The Vichy government revoked his French nationality and confiscated his property. After Leger arrived in England, Churchill conferred with him at Chequers. They both decided that Leger could best serve the common purpose by going to the United States, where he had friends and contacts in Washington. Churchill found him passage on an English ship for Halifax, and he reached New York in July 1940. *Time* magazine



Archibald MacLeish at his desk in the office of the Librarian of Congress.

reported that he was living in straitened circumstances, planning to study the country, write his memoirs, and avoid publicity. In fact, Léger maintained contact with President Roosevelt, Sumner Welles, Francis Biddle, Cordell Hull, and others in the administration, as well as opinion makers such as his friend Walter Lippman, and was quietly and effectively active on behalf of France and the Resistance.

Archibald MacLeish, whom Roosevelt had ap-

pointed Librarian of Congress in 1939, had read *Eloges* and *Anabase* during the 1920s in Paris. In October 1940, learning of Léger's presence, MacLeish invited him to become consultant on French literature at the Library. Léger refused a post salaried by a foreign power, but a group of persons concerned for the poet contributed a fund upon which MacLeish could draw. A similar arrangement was made with Thomas Mann, as a consultant on German literature, though

9 Sept. 1941

Mon cher Archie

Voici mon poème sur l'exil  
 Il est à vous. Dispensez-en comme  
 vous voudrez. Il m'aura permis  
 du moins un geste de confiance  
 envers un poète que j'admire,  
 envers un homme que j'aime.

Si vous pouvez le faire  
 photostatographier, vous m'en donnerez  
 les exemplaires à réviser : j'en

Letter from Alexis St.-Leger Leger to Archibald MacLeish, dated September 9, 1941. The first paragraph reads: "Here is my poem on exile. It is for you. Do what you want with it. It is the least I can do as a gesture of confidence towards a poet I admire and a man I love." Rare Book and Special Collections Division, Library of Congress.

Mann never resided in Washington.\* During the next five years, Leger regularly took the bus down to his office at the Library, where he methodically went about his duties. At the outset he told MacLeish, "I'll never write again." Less than a year later, as they strolled on the Capitol grounds, Leger handed MacLeish an envelope that contained the manuscript of *Exil*, a long poem he had written while alone at Francis and Katherine Biddle's vacation house on Long Beach Island, New Jersey. Through MacLeish's interest, *Exil* was first published in the March 1942 issue of *Poetry*—unusual for a work

\* For Thomas Mann's association with the Library of Congress, see "A Fellowship in German Literature," by Kurt S. Maier, *Quarterly Journal* 36 (Fall 1979): 385-400.

not in English. (In May 1943, unaware of Mary Mellon's curiosity about Leger, Kurt Wolff wrote him proposing unsuccessfully that Pantheon publish a translation of *Exil* by MacLeish.) MacLeish arranged also for the publication, by Norton in 1944, of *Eloges*, which Leger had asked Louise Varèse to translate because he admired her rendering of Rimbaud. And in summer 1945, while staying on Seven Hundred Acre Island, off the Maine coast, Leger composed another poem of epic character and length, *Vents* (*Winds*).

Leger's consultancy expired in May 1946. A diplomatic appointment in a government in which he had little confidence was not of interest to him; he declined Leon Blum's tender of the ambassadorship to the United Nations as well as an appointment at an American college or university. He chose to devote his time to writing. His literary friends took up his cause, focusing their efforts on the Bollingen Foundation. Overtures on Leger's behalf were made to the Mellons and Barrett, variously by Eleanor Clark, James Johnson Sweeney, Glenway Wescott, and—with best effect—Allen Tate, who had recently been consultant in poetry at the Library of Congress, and who sought Mary's attention via Huntington Cairns. On July 19, Barrett wrote Leger offering him a grant-in-aid "tentatively set at \$250 for three years to come" and giving the Bollingen Series an option on his poetry. Leger, again on Seven Hundred Acre Island, did not respond. When Barrett left for Switzerland on the business of the Jung edition, he instructed Vaun Gillmor to persevere in her efforts to reach Leger. Mary Mellon on her part preferred to let the matter drop, but Barrett, who had discussed the case of St.-John Perse with Gide while in Paris, was determined. In late September he traced Leger to a New York hotel and invited him to lunch. Leger, he discovered, had supposed that the grant was \$250 per year—as he wrote Katherine Biddle, "not enough to allow me to make any long-term commitment at this stage of my life"—and he was reluctant to reserve his works to Bollingen publication. Upon returning to Washington, on October 9, Leger wrote Mary a courtly letter: "I have been profoundly touched by the thought that inspired your Foundation's offer and by the delicacy with which it was communicated to me. I shall always be personally grateful to you." His letter did not

# Exil

—  
A Archibald MacLeish

Portes ouvertes sur les sables, portes ouvertes  
sur l'exil,

Les clefs aux gens du phare, et l'autre roué  
vif sur la pierre du seuil :

Mon hôte, laissez-moi votre maison de  
verre dans les sables ...

L'île de gypte aiguise ses fers de lana  
dans nos plaies,

J'élis un lieu flagrant et mal comme  
l'osuaire des saisons

Et, sur toutes grives de ce monde, l'esprit  
du dieu fumant distende sa couche d'amiante.

Les spartnes de l'éclair sont pour le  
paravent des Princes en Thauride.

x  
x x

L

Holograph first page of "Exil," with a dedication to Archibald MacLeish.  
Rare Book and Special Collections Division.



Dorothy Leger, Francis Biddle, Alexis Leger, and Katherine Biddle at "Les Vigneaux," October 1960, at the time of the awarding of the Nobel Prize to Leger. Photograph by Dalmas. Courtesy of Mme. Alexis Leger.

reach Mary before her sudden death on the eleventh. Shortly afterward, the foundation sent Leger a formal offer of the fellowship, increased to \$350 per month for three years. It was renewed regularly, until the end of the Bollingen fellowship program in 1966, after which, for several years more, Paul Mellon made Leger an annual grant on a private basis.

Some time before the Bollingen proposal, Leger had accepted as the translator of *Exile* (and the other poems in the same volume: "Poem to a Foreign Lady," written in Washington, "Rains," in Savannah, and "Snows," in New York) the Irish poet and diplomat Denis Devlin, who began the work as a friendly office. Though

the Bollingen agreement stipulated an option on Leger's poems, Barrett preferred to leave the initiative to the poet. Leger told Cairns that he felt a "strong moral compulsion" to offer *Exile* to Bollingen, as he did in early 1947. The foundation, after considerable discussion, rejected it on the grounds that poetry and other belles-lettres did not "fit appropriately into the Series as it was designed." Fortunately the news was not given to Leger, and soon afterward the editors decided, upon further reflection, that the terms of the series should be broadened to include pure literature. Thus the way was opened not only for *Exile* and the other works of St.-John Perse but for the editions of Valéry, Coleridge, Hofmannsthal, and Unamuno, Vladimir Nabokov's translation of *Eugene Onegin*, and Charles Singleton's of the *Divine Comedy*. (Actually, the foundation could deploy its funds in almost any way it chose. Without the precedent of an interest in American colonial history and religion, in January 1947 the Finance Committee

pledged \$50,000 to Yale University Library so that it could bid on a copy of the 1640 Bay Psalm Book, which was coming up for auction at Parke-Bernet. Yale got the Psalm Book, and Paul Mellon later reimbursed the sum, which had overrun the foundation's budget.) A bilingual edition of *Exile* appeared in 1949 in a 9 x 12-inch format, in large type, designed by Jacques Schiffrin, with a memorable dust jacket by E. Mc-Knight Kauffer, and with essays on the poet by MacLeish, Roger Caillois, and Alain Bosquet.

During 1948, at Leger's request, John Barrett had asked T. S. Eliot to undertake the translation of *Winds*. Eliot replied that, though honored, he was obliged to decline. "I know from experience that it would be a major undertaking and I should have, incidentally, to discuss interpretations continually with the author in Washington." He could not undertake it before 1950. As it happened, a translator was designated only in 1950, when Leger approved a sample by Hugh Chisholm, who had been house editor for *Exile* and whose own long poem, *Atlantic City Cantata*, had recently appeared. Chisholm gave up his editorial post with the Bollingen Series in order to translate *Winds* and delivered his manuscript, corrected by Jackson Mathews and Edith Sitwell as well as by Leger, in spring 1952.

*Winds* appeared the next year, and Barrett sent a copy, along with *Exile*, to the Nobel Prize Committee in Stockholm. In 1953, however, the Prize in Literature was awarded to Winston Churchill; a Frenchman—Albert Camus—did not receive it until 1957. In that year, Leger returned finally to France: to "Les Vigneaux," a house overlooking the Mediterranean near Hyères, which a group of American friends had presented to him. Thereafter, Leger and his wife, formerly Dorothy Milburn Russell, whom he had married in 1958, divided their time between France and Washington. Leger was at "Les Vigneaux" in October 1960 when the news reached him that he was the Nobel laureate. The year before, he had completed the poem *Chronique*, a tribute "to the Earth, to man, and to time, all three merging—in the single timeless notion of eternity," as he wrote to Dag Hammarskjöld, who was his Swedish translator. The Nobel Committee singled out *Chronique* as "a prophetic appeal to Europe to consider the fatal

moment, the turning point in the course of historical events." The English translation, in 1961, was by Robert Fitzgerald, who also translated *Birds* (1966) and Leger's address to the congress in Florence celebrating the seventh centenary of Dante's birth. The latter was published together with W. H. Auden's translation of "On Poetry," the Nobel Prize address.

*The Collected Poems*, planned originally by Barrett before 1967, appeared in 1971. In 1977 a posthumous volume, *Song for an Equinox*, was published with the translation by Richard Howard. The last work from Leger's pen, shortly before his death in 1975, was an appreciation for a volume published in France in honor of Denis de Rougemont's seventieth birthday. A collection of *Letters*, edited and translated by Arthur J. Knodel, appeared in 1979. It was celebrated at a reception in New York at which Archibald MacLeish in an informal talk recalled the beginning of his and Leger's friendship nearly forty years before.

The poems of St.-John Perse abound in imagery that would be called archetypal, but Alexis Leger had no partiality for any system of psychology and, indeed, no patience with psychoanalysis, Jungian or otherwise. There has been scarcely a glimmer of interest in his poetry from critics of a Jungian leaning. Yet, throughout almost the entire career of the Bollingen program, the work of St.-John Perse was given a preeminence.

WILLIAM MCGUIRE, a native of St. Augustine, Florida, worked for the *Baltimore Sun*, the *New Yorker*, and the United Nations before he became an editor of Bollingen Series in 1948. When the series was transferred to Princeton University Press in 1967, he went along with it. At Princeton he has edited *The Freud/Jung Letters* and other Bollingen books.

This article is based on, and partially drawn from, William McGuire's book *Bollingen: An Adventure in Collecting the Past*, copyright © 1982 by Princeton University Press. Much of the research for the book was pursued in the Manuscript Division of the Library of Congress, where the Bollingen Foundation papers have been deposited.

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Part 2 of this article, on awarding the Bollingen Prize in Poetry to Ezra Pound, will appear in the Winter 1983 issue of the *Quarterly Journal*.



# My Monday Morning Country Store

BY PATRICK HAYES

**L**ines in front of stores in downtown Washington are not unusual. There are George Washington's Birthday sales offering a typewriter for ninety-eight cents to the first comer and Labor Day and other sales with similar bargain incentives all attracting early birds and long lines. But no line of people is so unusual and so consistent as the one I now describe. It forms over thirty times a year on Monday mornings, and the bargain offered beats the ninety-eight-cent typewriter by seventy-three cents—it costs only twenty-five cents. One Monday morning last spring the first man in line arrived at 6:15 for the 8:30 start of the sale. He knew what he wanted—a particular seat in the Coolidge Auditorium of the Library of Congress for a Juilliard String Quartet Concert. He got it.

Week after week from late September to late April hardy and faithful souls line up to get tickets to the chamber music concerts in the Coolidge Auditorium. The Monday morning distribution is for the concerts on the following Thursday and Friday evenings. During fall and spring the Juilliard Quartet plays—in earlier years it was the Budapest Quartet. Between fall and spring there is only one concert night, Fridays at eight o'clock.

The tickets are distributed for a twenty-five-cent service charge with a limit of two per person. Both method and price were established when the concerts first began in 1925, which makes the twenty-five-cent charge a classic case

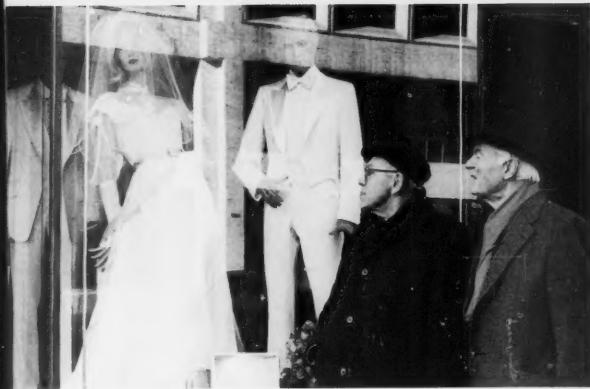
Patrick Hayes in his "Monday Morning Country Store." Photo by Paula Forrest Stander.



Waiting on line at eight o'clock Monday morning for tickets to the Juilliard Quartet concerts in the Coolidge Auditorium of the Library of Congress. Photo by Paula Forrest Stander.

of price control and inflation restraint. For the patrons it is a trade of their time and patience for the luxury of attending a fine chamber music concert for a quarter.

A downtown music store was chosen for general convenience. Street cars all came downtown in past decades. Now our subway Metro Center is one block away from 1330 G Street, the address of the Jordan-Kitt's store. Inside the store about midway back is a box office where, beginning at ten o'clock weekday mornings, concert tickets are sold for events of the Washington Performing Arts Society. It is thus free from the



Patrick Hayes and George Papas looking at the window of a bridal shop next to Jordan-Kitt's. Mr. Papas met his bride-to-be over twenty years ago while waiting on line for tickets. *Photo by Paula Forrest Stander.*

store's opening at 8:30 for the Library of Congress ticket distribution.

For reasons not recorded and now lost in history, the earlier chiefs of the Music Division chose to contract with an individual, rather than a company or organization, for this simple but important distribution. Back in the 1930s Mr. C. C. Cappel had the contract. At the time he was also manager of the National Symphony Orchestra. When he retired and moved to Baltimore, the contract went to Mrs. Constance Snow, who had the Snow Concert Bureau. The address in those years was 1108 G Street, an address that became well known as the home of the Budapest Quartet and its performances at the Library grew; it was also the scene of the ticket sales for Arturo Toscanini and the NBC Symphony Orchestra's Washington engagement in May of 1950. Triple lines around the entire block waited for the ten o'clock opening of that sale. The store then was the Campbell Music Company.

I was asked to take the sales contract when Mrs. Snow retired, and I readily accepted it. I had the Hayes Concert Bureau's small office and ticket counter on the first floor of the store from 1949 on, and it was only a matter of having the store open by 8:15 in the morning and of my getting up at 6:45 every Monday morning, since I chose to do this job myself.



Patrick Hayes opening up the concert tickets office. *Photo by Paula Forrest Stander.*

This was nearly thirty years ago, and I have not missed a Monday morning of a concert season since then, except for an occasional case of flu or because of business out of town. I take the counter myself, and a staff member or volunteer makes the telephone reservations. As I hand out the tickets and take in the quarters, I probably greet more musical newcomers to town than anyone else. I give them a warm welcome, the kind I learned to give growing up in a small New England town, West Brookfield, Massa-

Setting up the change and tickets, acts Mr. Hayes has been performing for decades. *Photo by Paula Forrest Stander.*





Mr. Papas receiving his traditional tickets—D 107 and D 108. *Photo by Paula Forrest Stander.*

chusetts. Everyone knew everyone else in West Brookfield, and when we saw an occasional stranger we were taught to say "hello" and offer a handshake. I have seen many a startled face in these Monday morning ticket lines as I have done just that, asking the newcomer to linger a moment and give his name for our mailing list. This has led to some interesting questions, such as, "The help didn't show up this morning?" When I reply, "I'm the help," the rejoinder is, "But surely you're the boss?" "That's right." On a few occasions this has been extended to an explanation as I tell of working in a country store as a boy and dreaming of having my own

store some day. I liked seeing the people, the customers. I liked hearing them talk and visit. The country store was more than a place to buy things, it was a meeting place. My own country-boy spirit is matched by the first few dozen patrons in the Monday morning line who have gotten to know each other, have become friends of long standing, and in one instance have married.

Mr. and Mrs. George Papas met in the Monday morning line. They asked for tickets together, and for over twenty years have sat in seats D 107 and D 108, dead center fourth row. After the first several Mondays of their acquaintance, Mr. Papas gallantly spared his lady the chore and got their two tickets. I noticed as the years went by that Mrs. Papas came in alone. Recently it is back to Mr. Papas again.



Patrick Hayes distributing concert tickets. Photo by Paula Forrest Stander.

So it happened that one Monday morning a newcomer who did not know me as a concert manager and radio broadcaster made the comment, after my relating why I did this act myself, "So you eventually got your Monday morning country store!" I thanked him for the name, which I have used for years when greeting newcomers—"Welcome to the Hayes Monday morning country store."

Considering that this activity takes place on Monday morning when the human race is not expected to be in its best humor, rarely is there a sour or disgruntled fellow in line. Even when the newcomer is surprised when told he cannot have three or four tickets at a time (two only) there is no argument. I can recall only one altercation, and that was on the telephone. My volunteer that morning suddenly turned to me and said, "Mr. Hayes, I think you had better handle this one." "This one" turned out to be a congressman who was already thundering into the telephone, demanding to know why his wife, who had been on the phone first, could not have four tickets instead of two. As I attempted to explain the system on the basis of fairness to all, he interrupted, not giving me a chance to

point out that as a congressman he had direct access to the Library of Congress, where I am sure he would have received proper attention. Instead, he demanded to know whether I was going to accommodate his wife with four tickets. I replied that my instructions were for no exceptions. He raised his voice by two more decibels and asked, "Young man, what is your name?" Since I was over sixty years of age at the time, I was complimented by the salutation. I replied with my name. "I'm going to have you fired," he shouted. I recall lowering my voice and relishing my reply that he would find that difficult to do since I was president of my own Hayes Concert Corporation and I did not recall seeing his name on my list of stockholders. I heard an angry gasp, and the phone was slammed down. I telephoned the chief of the Music Division to alert him to a possible call from an impatient congressman, which I later learned never came.

On another occasion, a woman asked to speak to the man in charge. She could not understand the strictness of the system—the limit of two tickets, the need of claiming them by one o'clock the next day, and so forth. Presently she asked, "Tell me again how much the tickets are?" "Twenty-five cents," I replied. "That's your problem," she said. "You're not charging enough for your tickets. I would pay up to one dollar anytime to hear the Juilliard String Quartet."

Soon after receiving this invaluable financial



A volunteer takes ticket orders over the telephone. Photo by Paula Forrest Stander.



*John S. Sargent*

1923

Elizabeth Sprague Coolidge. The chamber music performances in the Library of Congress began in 1925 under her patronage and in the hall for which she provided the funds. A 1923 drawing by John S. Sargent.

advice, there was a dinner in the Whittall Pavilion of the Library for the four members of the Juilliard. I recounted this exchange with much embellishment and a straight face, and looked right at the quartet as I declaimed the last line.

I know of no other musical venture like this in the world. Its origin fascinates me; I was fortunate enough to hear the story soon after I arrived in Washington in 1941 to become the manager of the National Symphony Orchestra. I was given a note of introduction to Dr. Harold Spivacke, then chief of the Music Division of the Library of Congress, and we met over lunch for the first of many visits. Our acquaintance led to invitations to attend the concerts of the Budapest Quartet in the Coolidge Auditorium, then played on Saturday afternoons. The story as I heard it:

Elizabeth Sprague Coolidge was a wealthy

patron of music. Her home was in Chicago, but her heart and summer comfort led her to South Mountain, Massachusetts, near Pittsfield, a short run for the visitor to Tanglewood. Mrs. Coolidge was a pianist with a special love for chamber music, and by the early 1920s she had become a well-known sponsor of chamber music festivals. Such festivals would be impressive even today. That long ago they were unique. Music in all its forms was still a fledgling in American society. Musical life and activity were centered in the large cities and concentrated on such larger forms as grand opera (in New York and San Francisco) and symphony orchestras (in Boston, New York, Philadelphia, and Chicago—known for decades as the Big Four). Chamber music was a child among these giants, but it was a lively child and it had its passionate devotees, among them Mrs. Coolidge. She built the music shed at South Mountain, and one is struck by the stage design—it is the original which served as a model for the Coolidge Auditorium stage, with two doors that open center stage rear and paneled walls that angle off symmetrically rather than boxing a square. Mrs. Coolidge put her South Mountain stamp upon Washington as well as laying the foundation for a place that would become the leading stage for chamber music in the entire world.

History has it that the idea for an auditorium first emerged when Mrs. Coolidge was attending a meeting in Washington and visited "an official" of the Library of Congress who suggested that she transfer her South Mountain musical programs to the Music Division. Mrs. Coolidge had already begun to think of perpetuity for her musical enterprises, and affiliation with an appropriate institution was surely the best course. A Library of Congress document records that on October 23, 1924, Mrs. Coolidge wrote to Librarian of Congress Herbert Putnam proposing a "comprehensive plan . . . toward establishing in our government a permanent musical influence." This called for erecting an auditorium to be connected with the Music Division and endowing a foundation for the furtherance of music. Her initial gift was \$60,000, which she later increased to \$94,000, for construction.

At the Library of Congress, any such major proposal would, of course, have to pass muster with Congress. On December 4, 1924, the Li-

brarian formally presented this proposal to the House Committee on the Library and, as Joint Resolution No. 152, it was accepted by Congress on January 23, 1925. This brief recitation implies that all went smoothly and easily in getting the bill through Congress on January 23, 1925, but we know that nothing breezes through Congress, even when it is a gift with no cost involved to the government. Remembering the debates in Congress in the late 1950s and early 1960s about the relationship of the federal government and the arts—when speeches were made bordering on derision, and when the question was asked by a Virginia Congressman whether poker playing, which he regarded as an art, would be included in what was being planned—I cannot believe that no question was asked. A music hall in a Library, in the Library of Congress? What madness this? What next, a theater for shows, a dance hall?

One does not have to live in Washington long to learn that guidance and leadership are the essence of successful legislation, and our hero in this chamber music venture of Mrs. Coolidge's back in 1924 and 1925 was none other than the legendary Speaker of the House of Representatives, Nicholas Longworth, husband of Alice and son-in-law of Pres. Theodore Roosevelt. Speaker Longworth was a devoted amateur violinist who spent many an evening playing chamber music with Washington musical friends.

Then, as now, chamber music players were a devoted lot, not unlike a fraternal order, and every player knew or knew of every other player. Hence the ready acquaintance of Speaker Longworth with Mrs. Coolidge, and his immediate joyous response to the plan for a special chamber music auditorium in the Library of Congress. Since we know that what House Speakers want, House Speakers get, it is easy to imagine the Speaker himself as he might have appeared before the House Committee on the Library to make the case for accepting the gift. Not that it would really have been necessary, but the speaker might have made his plea for the honor it would do to Mrs. Coolidge, and for the sheer joy it would provide to the Speaker himself to appear. What chamber music player do you know who does not delight in holding forth at length on the subject?

President Coolidge did not have an ounce of



Gertrude Clarke Whittall. She donated five Stradivari instruments to the Library and set up a foundation to give regular public concerts on them.

music appreciation in him, but on the recommendation of the Speaker, and with a bill before him duly passed, and with the name of Coolidge connected with the project, and with not a dime of federal expenditure required, he signed the paper.

In a furious ten months of construction and delay, including a cliff-hanger in getting the Skinner organ delivered on time, all was ready. Plaster was still damp on the walls, but the stage was built and seats were in place, 511 of them. October 28, 1925, is the historic date of the first sound of chamber music in the Coolidge Auditorium, the first of three nights of the first festival.

Thus was established "in our government a permanent musical influence," in Mrs. Coolidge's own words of purpose. That influence became a veritable Niagara over the decades, with programs and concepts far beyond her original



Leonora Jackson McKim. In 1970 the McKim Fund was established at her bequest to support the composition and performance of chamber music at the Library.

dream. Given the place and an endowment, imaginative leadership took charge in the person of Harold Spivacke, who served as chief of the Music Division from 1937 to 1972.

I was away from Washington in the Navy during three years of World War II, and was thus not in the auditorium on the night of October 30, 1944, when Martha Graham danced the premiere of "Appalachian Spring" to music by Aaron Copland. Miss Graham was approaching the heights in American modern dance and she had asked Mr. Copland to write a piece. When he finished it he did not know what to call it, and he simply named it "Ballet for Martha." Miss Graham named it "Appalachian Spring," inspired by the dynamics and sprightliness of the music. Dance historians point to that work and that night as turning points in dance in America, an achievement that could not be foreseen in 1925.

The list of composers commissioned by the Coolidge Foundation is long and distinguished—Barber, Bartók, Copland, Hindemith, Milhaud, Ravel, Schoenberg, Stravinsky, Thomson, and Webern, to name but a few.

As in a theatre where the play is the thing, in a chamber music auditorium the performance is the thing. The string quartet is the heart of chamber music performance, and this form dominated the early years of the Coolidge Auditorium. Programming was enhanced by the unexpected gift of another benefactor of chamber music, Mrs. Gertrude Clarke Whittall, who made a gift to the Library of five Stradivari instruments and Tourte bows. The year was 1935 and like Mrs. Coolidge, Mrs. Whittall established a foundation, this one was to pay for concert performances on the Stradivari. Although this gift was greatly appreciated by the Library's officials, chamber music musicians were less enthralled with the instruments which they were required to play as part of their contracts. They preferred their own, a preference shared by all instrumentalists, including pianists. This dilemma led indirectly to a historic decision on the part of Dr. Spivacke, which is best told in his own words: "Among a number of quartets we invited for single concerts was the Budapest; it gave its first concert here in December 1938, shortly after its members had decided to settle in the United States. They played well, but it was the old story—they didn't like to perform on unfamiliar instruments. So we did a little thinking. Suppose we had a quartet in residence here, and the players had time to make friends with these beautiful instruments? This looked to us like the answer, and the following year we offered the Budapest a contract to play a total of twenty concerts at the Library in the spring and fall."

It worked and still works, the Budapest having been succeeded by the Juilliard Quartet, which to this day continues the cycle begun in 1938.

Mrs. Coolidge's phrase "permanent musical influence" was prophetic in a way which she lived to see and which delighted her. As the Coolidge Auditorium and the Music Division became busier places with performances and with new commissioned works, inquiries and discussions led to a plan of encouraging the booking of string quartet series on university



The Budapest Quartet, the Library's first resident quartet.



The Juilliard Quartet performing in the Coolidge Auditorium.



The Juilliard Quartet, the Library's current resident quartet.

campuses. If a university music department would engage three or more chamber music ensembles a season, the Coolidge Foundation funds would provide partial subsidy for a three-year period, enough to cover most if not all of the fees of the players. One of the first to respond was a Leipzig graduate, as was Spivacke, my father-in-law—Donald M. Swarthout, Dean of Fine Arts at the University of Kansas in Lawrence.

The dean had free choice of artists from the beginning. At the end of three years he had gathered a faithful audience of subscribers who renewed each year and thus had formed the habit of attending into the fourth and subsequent seasons. This was an ingenious plan which spread to other universities and paved the way for residencies of several quartets, notably the Paganini at the University of Wisconsin. The seeds planted in those years of this pump priming have grown into Chamber Music America, a network of auspices with a flowering of music making.

Luck and patriotism played a part in the original thinking of Mrs. Coolidge, which in turn influenced Mrs. Whittall. A nation's capital city is a magnet for citizens with wealth and treasures to bestow. Andrew Mellon might have created his gallery of art in his native Pittsburgh. He chose the nation's capital. Henry Folger might have created the Folger Shakespeare Library at Amherst, his alma mater. He chose Washington, with the ownership and administration in the hands of the trustees of Amherst College. Frenchmen look to Paris, Italians to Rome, and Austrians to Vienna as repositories of great gifts and for family honors and prestige.

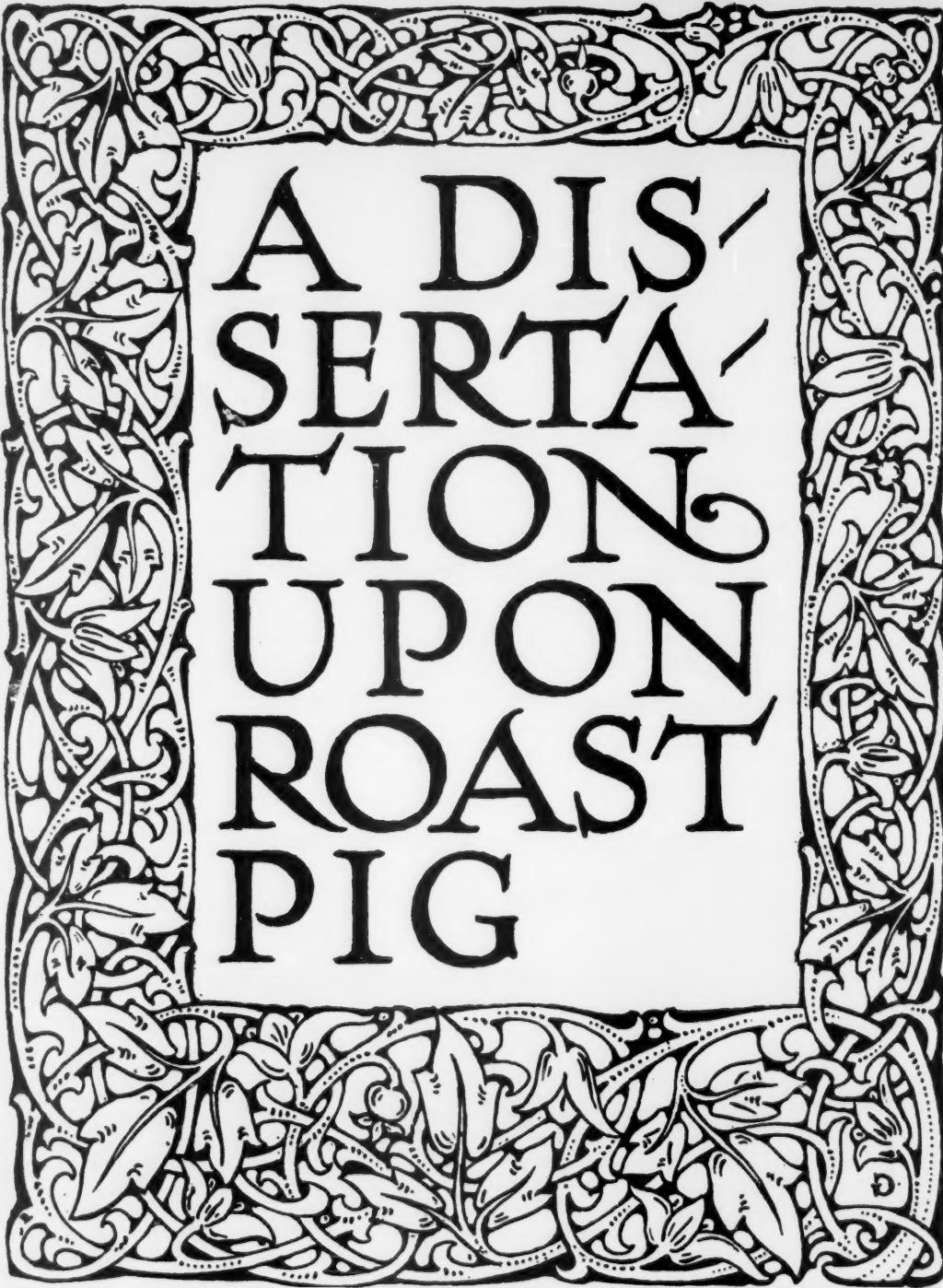
My affiliation with the Library of Congress as citizen, friend, and official dispenser of tickets for the concerts in the Library has been a source of delight in my life. I am a history buff, having majored in it through college, and the history of music in the Library of Congress, only briefly sketched in this article, fascinates me. It is a story of one good thing leading to another, one idea cascading after the other, granted the luck of having the perfect stage and auditorium, the resources of the Music Division alongside, and funds in the endowments. Today's listeners owe prayerful thanks to the patrons of earlier times, whose names are inscribed in the walls of the



The stage of the Coolidge Auditorium at the end of a concert night.

auditorium, and our attitude should be no less than the spirit expressed by first violinist Robert Mann in the early years of the newly founded Juilliard Quartet: "We felt that chamber music had come to mean a picture of four mature musicians who worshipped 'holy music.' "

PATRICK HAYES is a concert impresario in Washington, D.C., former manager of the National Symphony Orchestra, founder and managing director of the Washington Performing Arts Society, founding president of the International Association of Concert and Festival Managers, and a longtime friend of the Library. His weekly radio broadcasts on cultural subjects on Washington's Good Music Station reach over a hundred thousand listeners, and the scripts of over fifteen hundred broadcasts form the Patrick Hayes Collection at the University of Wisconsin Theatre Research Center.



A DIS-  
SERTA-  
TION  
UPON  
ROAST  
PIG

# Twentieth-Century American Fine Printing

BY ROBERT R. SHIELDS

WITH AN INTRODUCTION BY PETER VANWINGEN

**A**fter the British burned the Capitol in 1814 (and along with it the books of the Library of Congress, which were housed there at the time), Thomas Jefferson offered Congress his personal library, a large collection of books accumulated during a long public career in this country and abroad. One striking item included in Jefferson's library was a copy of Joel Barlow's *Columbiad* (Philadelphia: Printed by Fry and Kammerer, 1807). From Jefferson's time to the present, this book has been recognized as the first American attempt to produce a substantial work using the best type, paper, and workmanship available. Over the years, through active current acquisitions, copyright deposits, major purchases, and substantial gifts such as the Lessing J. Rosenwald Collection, the Library of Congress has added to its Rare Book and Special Collections Division many other books distinguished by virtue of their physical appearance.

**A Dissertation Upon Roast Pig.** Charles Lamb. Park Ridge, Illinois: The Village Press, 1904. Frederic W. Goudy Collection.

The most prolific type designer of the twentieth century was Frederic W. Goudy (1865-1947). In 1903, after years of freelance book designing, short-lived attempts at establishing printing shops, and full-time bookkeeping to sustain himself, Goudy set up the Village Press in a Chicago suburb. The type (cut by Goudy) and the presswork, both clearly inspired by William Morris and the Arts and Crafts Movement, were immediately success-

Although most people do not think of twentieth-century books as belonging in a rare book collection, the Library of Congress treats some of these as the most recent part of a collection that spans six centuries. In an age when printing technology has placed an emphasis on speed and low cost, there remains a group of artists and craftsmen who produce printed books in a traditional manner. These printers strive to enhance the intellectual content of a work by presenting the text in a beautiful or striking way. A number of special methods and ingredients are used in these productions. The printer must select a typeface appropriate for the size, layout, and content of the book. Many of the distinctive typefaces attractive to fine printers can be printed only at slow speeds and on dampened paper. Fine printers often select handmade papers whose texture, in combination with a carefully controlled type impression, allows the printed page

ful, and Goudy and his wife/compositor, Bertha, began a partnership of fine printing and type designing that lasted until 1939. During his lifetime Goudy designed 124 different typefaces and was one of the few typographers to become widely known outside his trade. Goudy's work was impeded by two fires in which he suffered total losses. In spite of these disasters he was able to pull together a substantial library and collection of papers which were acquired by the Library of Congress in 1944. *A Dissertation Upon Roast Pig* was the third book printed at the Village Press.



THE CENTAUR. WRITTEN BY MAURICE DE  
GUÉRIN AND NOW TRANSLATED FROM THE  
FRENCH BY GEORGE B. IVES.

Was born in a cavern of these mountains. Like the river in yonder valley, whose first drops flow from some cliff that weeps in a deep grotto, the first moments of my life sped amidst the shadows of a secluded retreat, nor vexed its silence. As our mothers draw near their term, they retire to the caverns, and in the innermost recesses of the wildest of them all, where the darkness is most dense, they bring forth, uncomplaining, offspring as silent as themselves. Their strength-giving milk enables us to endure without weakness or dubious struggles the first difficulties of life; yet we leave our caverns later than you your cradles. The reason is that there is a tradition amongst us that the early days of life must be secluded and guarded, as days engrossed by the gods.

My growth ran almost its entire course in the darkness where I was born. The innermost depths of my home were so far within the bowels of the mountain, that I should not have known in which direction the opening lay, had it not been that the winds at times blew in and caused a sudden coolness and confusion. Sometimes, too, my mother returned, bringing with her the perfume of the valleys, or dripping wet from the streams to which she resorted. Now, these her home-comings, although they told me naught of the valleys or the streams, yet, being attended by emanations therefrom, disturbed my thoughts, and I wandered about, all agitated, amidst my darkness. 'What,' I would say to myself, 'are these places to which my mother goes and what power reigns there which summons her so frequently? To what influences is one there exposed,

**The Centaur.** Maurice de Guérin. Montague, Massachusetts: Printed by Bruce Rogers at the Montague Press, 1915.

It seems to many observers that all of the attributes of twentieth-century American typographical talent converged in one person, Bruce Rogers (1870-1957). During his long lifetime he saw the printing industry expand from the limited world of a craft to the universe of high technology. His strength lay in his ability to create beautiful, readable books by either hand or machine. One of Roger's finest achievements was his design of a typeface based on the letters used by Nicolas Jenson for printing an edition of Eusebius in 1470. The type, named Centaur after the first publication in which it appeared, was sponsored by the Metropolitan Museum of Art for printing its announcements, posters, and labels. In *The Centaur*, the type was handset by Rogers's wife, Ann, and handprinted by Rogers at the Montague Press owned by his friend Carl P. Rollins.

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to become three-dimensional. The impression is achieved by using a printing press, often a handpress, which can be adjusted in minute gradations. This necessarily slow and exacting process, along with a rich, black ink, creates a page that sparkles.

In the early years of the twentieth century, fine printers tended to restrict themselves to well-known popular works. *The Rubaiyat of Omar Khayyam* and Elizabeth Barrett Browning's *Sonnets from the Portuguese* were printed in dozens of editions. In recent years this practice has largely ceased. Many printers such as Walter Hamady at the Perishable Press concentrate on modern poetry. William Everson, a contemporary poet who prints under the imprint Lime Kiln Press, has also had his poetry beautifully printed by other presses, most recently by Richard Bigus of Labyrinth Editions.

Many books that fall into the category of fine printing make use of original artwork. Often the illustrations have been commissioned for a particular edition, as in the case of the *Ecclesiastes* printed by Joseph Blumenthal at the Spiral Press and illustrated by Ben Shahn. Sometimes the printer is also an artist. Claire Van Vliet of the Janus Press and Sarah Chamberlain of the Chamberlain Press usually illustrate the books they print. Other fine printers avoid

illustration altogether. In the reproductions that follow, the works by Bruce Rogers and Victor Hammer exemplify the practice of letting the typography alone carry the text.

The flourishing of fine printing in the twentieth century shows that there is a market for beautiful books produced with care. This fact has not been missed by commercial printers and publishers. Fine printing presents a standard for commercial printers as they employ new printing technology and, in addition, gives encouragement to booklovers, who are often appalled by the poor quality of much modern printing. The items presented here remind us that form and content are inextricably entwined in bookmaking.

ROBERT R. SHIELDS is a reference librarian in the Rare Book and Special Collections Division. He became familiar with the Library's collection of twentieth-century fine press books while bringing them together in one place in the division. In 1981 Mr. Shields proposed that an exhibition be mounted in the foyer of the division, for which he then selected the items and wrote the captions that appear in this issue of the *Quarterly Journal*.

PETER VANWINGEN is head of reference and reader services in the Rare Book and Special Collections Division.

[BOOK III.] SONG OF MYSELF



1. I celebrate myself, and sing myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you.

I losfe and invite my soul,  
I lean and loafe at my ease observing a spear of summer grass.

My congue, every atom of my blood, form'd from this soil, this air,  
Born here of parents born here from parents the same,  
and their parents the same,  
I, now thirty-seven years old in perfect health begin.  
Hoping to cease not till death.

Credits and schools (in abeyance,  
Retiring back a while sufficed at what they are, but never forgotten,  
I harbor for good or bad, I permit to speak at every hazard,  
Nature without check with original energy.

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2. Houses and rooms are full of perfumes, the shelves are crowded with perfumes,  
I breathe the fragrance myself and know it and like it,  
The distillation would intoxicate me also, but I shall not let it.

The atmosphere is not a perfume, it has no taste of the distillation,  
it is odorless.  
It is for my mouth forever, I am in love with it,  
I will go to the bank by the wood and become undisguised and naked,  
I am mad for it to be in contact with me.

The smoke of my own breath,  
Echoes, ripples, bell'd from the love-seat, silk-thread, crotch and vine,  
My very spirit I have perdition, the beating of my heart,  
the suff of blood and air through my lungs,  
The suff of green leaves and dry leaves, and of the shore  
and dark-color'd sea-rocks, and of hay in the barn,  
The sound of the belch'd words of my voice lovd'd to the eddies of the wind,  
A few light kisses, a few embraces, a reaching around of arms,  
The play of shine and shade on the trees at the supple boughs wag,  
The delight after or in the rush of the streets, or along the fields and hill-sides,  
The fling of health, the full-noon crill, the song of me rising from bed  
and meeting the sun.

Have you reckon'd a thousand acres much? have you reckon'd the earth much?  
Have you practis'd so long to learn to read?  
Have you felt so proud to get at the meaning of poems?

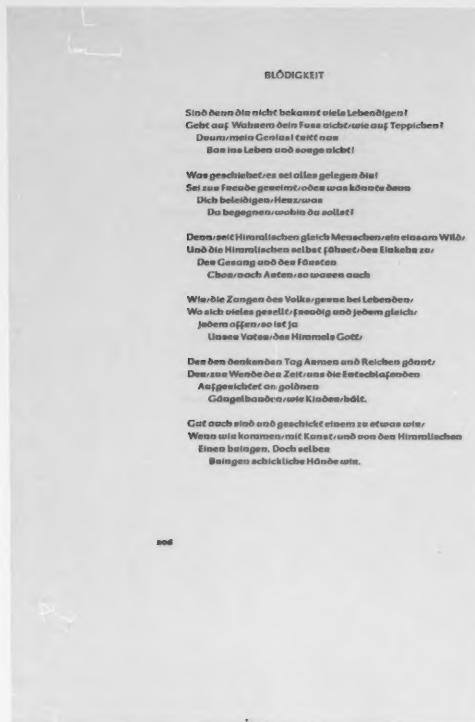
Stop this day and night with me and you shall possess the origin of all poems,  
You shall possess the good of the earth and suns, (there are millions of suns left,)  
You shall no longer take things at second or third hand, nor look through  
the eyes of the dead, nor feed on the spectres in books,  
You shall not look through my eyes either, nor take things from me,  
You shall listen to all sides and filter them from your self.

3. I have heard what the talkers were talking, the talk of the beginning and the end,  
But I do not talk of the beginning or the end.

There was never any more inception than there is now,  
Nor any more youth or age than there is now,  
25

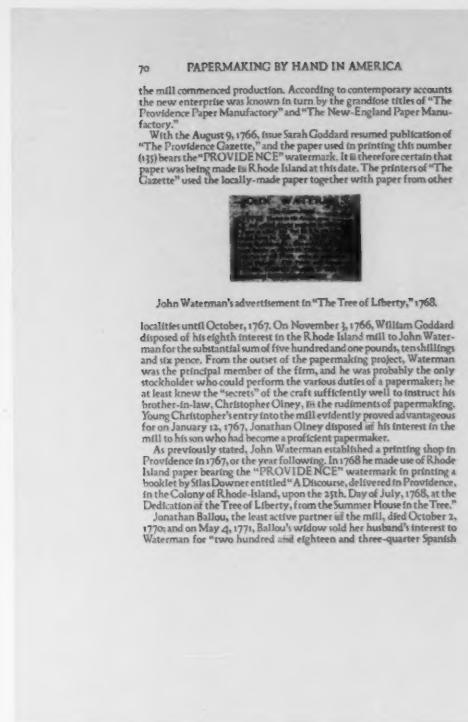
**Leaves of Grass.** Walt Whitman. Illustrations by Valenti Angelo. New York: Random House, Inc., 1930.

The brothers Edwin and Robert Grabhorn left Indianapolis, went to San Francisco, and set up the Grabhorn Press in 1919 as a commercial press of the highest quality. Though much of their work was commissioned, they were able to print many purely private publications. Between 1919 and 1966 the press produced 654 major publications; these books are a continuing influence and inspiration to fine printers. *Leaves of Grass* is generally considered to be the Grabhorn masterpiece. The book took over a year to produce. Using Goudy Newstyle type (Goudy was a good friend), the Grabhorns printed the book on dampened handmade paper with a 14-by-22-inch Colts Armory press. The tremendous pressure necessary to print the book so strained the press that the brothers suggested the colophon should read: "400 copies printed and the press destroyed."



**Gedichte.** Friedrich Hölderlin. Lexington, Kentucky: Stamperia del Santuccio, 1949.

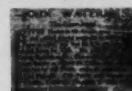
Though Viennese by birth, Victor Hammer became an American citizen after fleeing Nazi-occupied Austria in 1939. He taught and printed at Wells College in Aurora, New York, where he designed American Uncial, which fused roman type and black letter into a dynamic typeface. In 1948 Hammer was invited to join Transylvania University in Kentucky as its artist in residence. He moved to Lexington and in 1949 completed his American masterpiece, Hölderlin's *Gedichte*, using for the first time in America the imprint he had originally printed under in Florence, Stamperia del Santuccio. *Gedichte* is printed in the American Uncial type and, other than the metal engraving by Hammer on the title page, is without illustration. The book's beauty depends on the sheer elegance of its typographic design, proportion, and perfection. Hammer had a profound effect on the people he worked with and was the inspiration behind a number of presses in Lexington, including the King Library Press and the Anvil Press.



#### 70 PAPERMAKING BY HAND IN AMERICA

the mill commenced production. According to contemporary accounts the Providence enterprise was known in turn by the grandiose titles of "The Providence Paper Manufactory" and "The New-England Paper Manufactory."

With the August 9, 1766, issue Sarah Goddard resumed publication of "The Providence Gazette," and the paper was printing this number (33) before the "PROVIDE NCE" watermark. It is therefore certain that paper was being made in Rhode Island at this date. The printer of "The Gazette" used the locally-made paper together with paper from other



John Waterman's advertisement in "The Tree of Liberty," 1768.

factories until October 1, 1767. On November 2, 1766, William Goddard disposed of his eighth interest in the Rhode Island mill to John Waterman for the substantial sum of five hundred and one pounds, ten shillings and six pence. From the outset of the papermaking project, Waterman was the principal member of the firm, and he was probably the only one to have had any real knowledge of the craft. It is likely that he had at least known the "secrets" of the craft sufficiently well to instruct his brother-in-law, Christopher Olney, in the rudiments of papermaking. Young Christopher's entry into the mill evidently proved advantageous, for on January 1, 1767, Jonathan Olney disposed of his interest in the mill to John Waterman, who then became sole proprietor.

As previously stated, John Waterman established a printing shop in Providence in 1767, or the year following. In 1768 he made use of Rhode Island paper bearing the "PROVIDE NCE" watermark in printing a booklet by Silas Deane entitled "A Letter to the Friends of Freedom, in the Colony of Rhode Island, upon the 25th of July, 1768, at the Dedication of the Tree of Liberty, from the Summer House to the Tree."

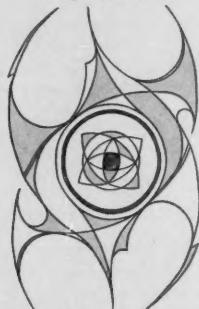
Jonathan Ballou, the least active partner of the mill, died October 2, 1770; and on May 4, 1771, Ballou's widow sold her husband's interest to

Waterman for "two hundred and eighteen and three-quarter Spanish

#### Papermaking by Hand in America. Dard Hunter. Chillicothe, Ohio: Mountain House Press, 1950.

Dard Hunter was the first of a small group of American fine printers to become involved in hand papermaking. His involvement led him to isolated corners of Europe and the Far East in search of this vanishing art. Between 1927 and 1947 Hunter published his successful adventures in a series of scholarly books using a type he designed and cast himself on his own handmade paper under his imprint, Mountain House Press, in Chillicothe, Ohio. The last book from the Mountain House Press and Hunter's magnum opus was *Papermaking by Hand in America*, which dealt with "those untiring craftsmen who had so patiently struggled with limited skill and inadequate equipment to manufacture the paper needed by the Colonial printers . . ." The book was printed in a type designed and cut by Hunter's eldest son and on paper made at Hunter's mill in Lime Rock, Connecticut.

## GENESIS



This his Eternal Daughter born to him  
Was with him ever, & the roll of Years

XII

## GENESIS

And times vicissitudes approach not Her

The Dark Profundities existed not  
Nor had the Earths primeval fountains sprung  
When She was first conciev'd. the rugged heights 120  
The Alps & Pyrenees had not yet rais'd  
Pelion Olympus Oifa Atlas rude  
And other Mountains, from her open side  
The rivers ran not waving to the Sea  
From all the four divisions of the World  
When Her the high Supernal Sire produced  
With Him she was when round the dark Abyss  
He form'd a Gloomy circle as its bound

With Him She also was when He in Heav'n  
The waters posid & statioнд all the Stars 130  
With Him She also was when to the Deep  
b2 X III

**NOTE:** "Twentieth-Century American Fine Printing" is based on an exhibition at the Rare Book and Special Collections Division of the Library of Congress from January until July 1982. In addition to the books represented in the article, the following were on display:

*The Book of Common Prayer.* The Protestant Episcopal Church of America. Boston: The Merrymount Press, 1930.

*Dante Alighieri. The Comedy of Dante Alighieri of Florence Commonly Called the Divine Comedy.* San Francisco: John Henry Nash, 1929.

*Stanley Morison. Fra Luca de Pacioli of Borgo S. Sepolcro.* New York: The Grolier Club, 1933. Included are Goudy's holograph designs for a dingbat commissioned for the book by Rogers. Frederic W. Goudy Collection

*R. Seldon Rose. Wine Making for the Amateur.* Illustrations by W. A. Dwiggins. New Haven: The Bacchus Club, 1933. Printed by Carl Purington Rollins at the Sign of the Chorobates.

*Henry David Thoreau. Wild Apples: History of the Apple Tree.* Designed by Bruce Rogers. Worcester,

Massachusetts: A. J. St. Onge, 1956. Miniature Collection

*The Revelation of St. John the Divine.* Woodcuts by Elfriede Abbe. Ithaca, New York: Elfriede Abbe, 1958. Lessing J. Rosenwald Collection

*Three Erfurt Tales.* With an introduction by Lessing J. Rosenwald. North Hills, Pennsylvania: Bird & Bull Press, 1962.

*Harry Lyman Koopman. Miniature Books.* Los Angeles: Dawson's Book Shop, 1968. Printed by the Grabhorn-Hoyem Press. Miniature Collection

*Harriet McDonald Holladay. Kentucky Wild Flowers: 20 Woodcuts.* Lexington, Kentucky: Anvil Press, 1968.

*Herman Melville. Melville on Piranesi.* Northampton, Massachusetts: Gehenna Press, 1969. Broadside with a Meriden Gravure Company reproduction of a Piranesi etching. Broadside Collection

*George Bernard Shaw. Passion Play: A Dramatic Fragment.* Iowa City, Iowa: Windhover Press, 1971.

*Allen Ginsberg. Howl.* San Francisco: Grabhorn-Hoyem Press, 1971.



of an engraver whose endowment nearly matches him with Garamond or Goudriaan—but he does not identify the cutter of the punches of the Old Dutch Face that have descended from Johann Elzhardt. Mr. Moreton is emphatic on the point that “the attribution of the undoubted Janson material and the ‘Dutch Old Face’ to one and the same hand cannot be sustained.” The author of the article, however, believes that a sensible conclusion would be well if the Stempel Foundry of Frankfurt, the Mergenthaler Linotype Company of Brooklyn, and the Linotype Monotype Machine Company of Philadelphia, reverted to some such general but authentic description as “Dutch Old Face.” It would be fitting then, in the light of the work of Moreton and Moreton, to credit the great Johann Janson with the authorship of the types displayed here in this specimen.

Correction of this attribution has been confirmed. The *Linotype Matrix*, the English Linotype Company's house organ, has published an article on the cutter of the “Janson” types, by Harry Carter & George Badley. Dr. G. W. Ovington of the Amsterdam Typefoundry supplied the authors with a photograph of a hitherto unknown specimen (see fig. 5), found in the National Library of the Netherlands. After examining this specimen and an adjacent photograph, they conclude that the cutter of the types shown on this spec-

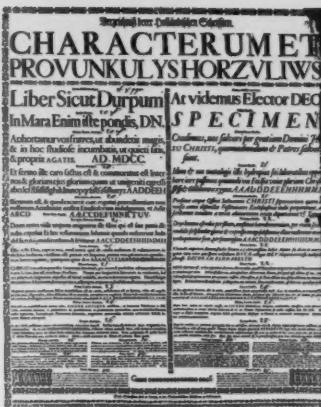


FIG. 3. The Überhardt specimen, Leipzig, 1738. (Mori, No. 119). Reduced.

#### OPPOSITE PAGE:

**Genesis: Verses from a Manuscript of William Blake.** Torquato Tasso. Woodcuts by Paul Wightman Williams. Cummington, Massachusetts: Cummington Press, 1952. Lessing J. Rosenwald Collection.

Harry Duncan was introduced to handprinting while on a teaching scholarship at the Cummington School of the Arts. Duncan's fascination with the handpress continued well past his summer session, and eventually he was made manager of the Cummington Press. After the tragic death in a 1956 automobile accident of his good friend and partner, artist Paul Wightman Williams, Duncan accepted an invitation to teach typography at the University of Iowa, where he inspired a generation of future fine printers. Since 1972 Duncan has been at the University of Nebraska at Omaha, where he operates under the imprint Abattoir Editions. One of the finest examples of the work of the Cummington Press, as well as the last work that Duncan issued from Cummington, Massachusetts, is *Genesis*. The text is printed in Romanée and Lutetia types on brilliant white Italian Umbria handmade paper. Duncan was never happy with the book because of dissatisfaction with his research on the text. Once he discovered that the attribution to Blake was wrong (the manuscript was transcribed in Blake's hand), he held back all remaining copies.

**Janson: A Definitive Collection.** San Francisco: Greenwood Press, 1954.

Jack Stauffacher began his career at the age of fourteen by experimenting in the family washroom with a 3-by-5-inch Kelsey platen printing outfit. After studying Updike's *Printing Types* and visiting great California printers, including the Grabhorns and John Henry Nash, Stauffacher established the Greenwood Press and produced his first book, Washington Irving's *Three Choice Sketches*, in 1941. In 1950 he purchased a complete run of a handsome seventeenth- and eighteenth-century Dutch type which had been erroneously attributed to Anton Janson. This purchase led to further study of Janson and the evolution of seventeenth- and eighteenth-century types. The product of this study is *Janson: A Definitive Collection*, in which Stauffacher used types cast from the actual Janson matrices which had been struck toward the end of the seventeenth century. Stauffacher has spent a lifetime teaching and practicing typographic design. The Greenwood Press continues today in San Francisco as Stauffacher's personal imprint.



## the interplayers HENRIK IBSEN: the lady from the sea

In the meantime the production of *The Lady from the Sea* by Ibsen was ready. The San Francisco Museum of Art gave us a gallery in which to perform. I had just received a shipment of *Libre*, the calligraphic uncial type designed by S. H. De Roos, and imported from Holland. On a long horizontal french-fold of gray-blue shadowed this type gave just the fjord atmosphere I wanted. I was so enthusiastic about the uncial form that I envisioned its supplanting the Roman caps, lower case and italics, except for scholarly matter in which fine distinctions are essential. After all, the Bauhaus had paved the way with its experiments in sans-serif lower case typography. Here was simply a more interesting alphabet, yet acceptable and legible to the modern eye.

As a poster for the play, fifty prints of the Minor White photograph of Joyce Lancaster as the "Lady from the Sea" were mounted on the same paper. The values of the blue paper and the red and black type were dangerously close, but I thought it would encourage close examination—hardly the proper function of a poster. Yet, the unusual combination of a handsome photograph on a sumptuous paper attracted a great deal of attention.

33

**Printing for Theater.** Adrian Wilson. San Francisco:  
Adrian Wilson, 1957.

In the late 1940s, when Adrian Wilson and Joyce Lancaster, his actress-wife, helped found a theater company in San Francisco, Wilson bought a 10-by-15-inch Colts Armory press and set up shop in the theater lobby, where he functioned as "Printer at the Sign of the Interplayers." Relying on the trimming pile of the Grabhorn Press as a paper source, and using Caslon and Centaur types exclusively, he designed and printed tickets, programs, and posters for the company's productions. *Printing for Theater* is the record of Wilson's work for the period 1947-57 and is fully illustrated by the original programs and brochures, which are tipped in. The work is fresh and creative and a far cry from the commercial printing used by most theaters. This innovative printing did not go unnoticed—one patron asked Wilson why he couldn't print "real" tickets "like the downtown theaters."



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en peu de semaines des sommes considérables, outre celles que je partageais de bonne foi avec mes associés. Je ne craignis plus, alors, de découvrir à Manon notre perte de Chaillat, et, pour la consoler, en lui apprenant cette fâcheuse nouvelle, je louai une maison garnie, où nous nous établîmes avec un air d'opulence et de sécurité.

Tiberge n'avait pas manqué, pendant ce temps-là, de me rendre de fréquentes visites. Sa morale ne finissait point. Il recommandait



629

sans cesse à me représenter le tort que je faisais à ma conscience, à mon honneur et à ma fortune. Je recevais ses avis avec amitié, et, quoique je n'eusse pas la moindre disposition à les suivre, je lui suivais bon gré de son zèle, parce que j'en connaissais la source. Quelquefois je le raillais agréablement, dans la présence même de Manon, et je l'exhortais à n'être pas plus scrupuleux qu'un grand nombre d'évêques et d'autres prêtres, qui savent accorder fort bien une maîtresse avec un bénéfice.

**Histoire du chevalier des Grieux et de Manon Lescaut.** Antoine François Prévost. Illustrations by T. M. Cleland. Stamford, Connecticut: Overbrook Press, 1958. Copyright © 1958 by The Overbrook Press.

Thomas Maitland Cleland emulated the eighteenth-century artist-craftsmen, bringing the feeling of that period to everything he touched. Cleland's association with a variety of publishers and presses brought elegance not only to books but also to magazines, pamphlets, posters, advertisements, and a variety of ephemera. A particularly productive association was that between Cleland and Frank Altschul's Overbrook Press. Their collaboration produced sumptuous volumes of which *Manon Lescaut* is the finest and most ambitious example. For this production Cleland designed, printed, and hand-colored every illustration using a silk screen process for which he built special equipment. This arduous task took over six years to complete but was necessary because the delicacy of coloring could not be achieved by any known commercial means. In a note about the book, Altschul apologized for the use of the original French text in a book designed and produced by Americans; however, he felt that French was more appropriate to the traditional style and appearance of the book.



**The Country Doctor.** Franz Kafka. Illustrated with 12 relief etchings by Claire Van Vliet. Philadelphia: Janus Press, 1962.

Since 1955 the Janus Press has moved to and from several cities within the United States and is currently located in West Burke, Vermont. Claire Van Vliet, the owner-founder, has renovated a farmhouse to accommodate two Vandercook presses, type cases, paper cutters, quantities of paper, and a bindery. The press is basically a one-woman operation and has survived the passage of time and changes of location through Van Vliet's untiring energy. Her greatest artistic accomplishments have been her illustrations for Kafka, the earliest being *The Country Doctor*, which she considers the first major work of the press. The book was printed at the Philadelphia College of Art with the text set in Times New Roman and the titles in Trump Mediaeval.

in me—why, what do people expect?—biting her lips with tears in her eyes, the sister fluttering a blood-soaked towel, I was somehow ready to admit conditionally that the boy might be ill after all. I went towards him, he welcomed me smiling as if I were bringing him the most nourishing invalid broth—ah, now both horses were whinnying together; the noise, I suppose, was ordained by heaven to assist my examination of the patient—and this time I discovered that the boy was indeed ill. In his right side, near the hip, was an open wound as big as the palm of my hand. Rose-red, in many variations of shade, dark in the hollows, lighter at the edges, softly granulated, with irregular cloths of blood, open to a surface mine to the daylight, so that when it bled from a distance. But on a closer inspection there was another complication. I could not help a low whistle of surprise. Worms, as thick and as long as my little finger, themselves rose-red and blood-spotted as well, were wriggling from their fastness in the interior of the wound towards the light, with small white heads and many little legs. Poor boy, you were past helping. I had discovered your great wound; this blossom in your side was destroying you. The family was pleased; they saw me busying

enttäuscht—ja, was erwartet denn das Volk?—, trainvoll in die Lippen beißend und die Schwester einschwer blutiges Handtuch schwenkend, bin ich irgendwie bereit, unter Umständen zuzugeben, dass der Junge doch vielleicht krank ist. Ich gehe zu ihm, er lächelt mir entgegen, als brächte ich ihm etwa die allerstärkste Suppe — ach, jetzt wiehern beide Pferde; der Lärm soll wohl, höhern Orts angordnet, die Untersuchung erleichtern —, und nun finde ich: ja, der Junge ist krank. In seiner rechten Seite, in der Hüftengegend hat sich eine handtellergroße Wunde aufgetan. Rosa, in vielen Schattierungen, dunkel in der Tiefe, hellwasser zu den Rändern, zartkörnig, mit ungleichmässig sich aufzunehmendem Blut, offen wie ein Blumenkopf. So nah der Entfernung. In der Nähe zellte sich noch eine Erschwerung. Wer kann das sinchen ohne leise zu pfeifen? Männer an Stärke und Länge meinem kleinen Finger gleich, rosig aus eigenem und ausserdem blutbespritzt, winden sich, im Innern der Wunde festgehalten, mit weissen Köpfchen, mit vielen Beinchen ans Licht. Armer Junge, dir ist nicht zu helfen. Ich habe deine grosse Wunde aufgefunden: an dieser Blume in deiner Seite gehst du zugrunde. Die Familie ist glücklich, sie sieht mich in Tätigkeit; die Schwester sagt's der Mutter,

**Four Poems of the Occult.** Yvan Goll. Illustrations by Fernand Léger, Pablo Picasso, Yves Tanguy, and Jean Arp. Kentfield, California: Allen Press, 1962.

Lewis and Dorothy Allen are considered the "elder statesmen" of handpress printers today because their printing operation, which was established in San Francisco in 1939, is still functioning exclusively as a handpress. The Allens have lived and printed in several Bay Area communities as well as in France, where they were strongly influenced by the illustrated French *édition de luxe*. This influence is well represented in *Four Poems of the Occult*, which is illustrated by four notable contemporary artists. In keeping with the Allens' printing principles, the book was handset in Goudy Modern type and printed on handmade all-rag Rives paper. The border decorations and initials (designed by Mallette Dean) are hand-colored. The pages, some of which passed through the handpress six times to achieve the desired effect, are gathered in five sections and left unsewn in the French manner.

## *on the sea of sleep*

On the sea of sleep  
Your thigh is the model for all the waves  
Rolling toward future pasts

To the measure of your breath  
The universal wave  
Breathes and dies

Cousin of the Cyclades  
God-daughter of the great Anadyomene  
Make me lose this face of a man

## *are you real?*

Are you real? You who look at me  
With a blue fire that does not see me

The closer I come to you, the further you sink  
Into the ravine of pre-existences

The clandestine forges of your heart  
Temper arms against me

The rains of solitude will come  
And the forest soften your soul

Your flesh of rose — your hair of birds —  
Your voice of fountains: Beloved, where are you?

**Ecclesiastes; or the Preacher.** Illustrations by Ben Shahn. New York: Spiral Press, 1965. Drawings copyright © 1965 by Ben Shahn.

For a period spanning nearly five decades (1926-71), Joseph Blumenthal operated the Spiral Press. After short apprenticeships with William Edwin Rudge and with George Hoffman at the Marchbanks Press, Blumenthal set up a new shop. The Spiral Press's central principle of excellent craftsmanship applied with maximum effort to every job large or small was strictly followed. The press always remained a commercial venture, but its few attempts at printing fine limited editions were splendid successes. *Ecclesiastes* is the culmination of Blumenthal's craftsmanship. The book is printed in Emerson type (designed by Blumenthal) and includes drawings by Ben Shahn engraved in wood by Stefan Martin. The calligraphy is by David Soshensky.

might manifest them, and that they might see that they themselves are beasts. For that which befalleth the sons of men befalleth beasts; even one thing befalleth them: as the one dieth, so dieth the other; yea, they have all one breath; so that a man hath no preeminence above a beast: for all is vanity. All go unto one place; all of the dust, and all turn to dust again. Who knoweth the spirit of man that goeth upward, and the spirit of the beast that goeth downward to the earth? Wherefore I perceive that there is nothing better, than that a man should rejoice in his own works; for that is his portion: for who shall bring him to see what shall be after him?

**CHAPTER 4** So I returned, and considered all the oppressions that are done under the sun: and behold the tears of such as were oppressed, and they had no comforter; and on the side of their oppressors there was power; but they had no comforter. Wherefore I praised the dead which are already dead more than the living which are yet alive. Yea, better is he than both they, which hath not yet been, who hath not seen the evil work that is done under the sun.

¶ Again, I considered all travail, and every right work, that for this a man is envied of his neighbour. This is also vanity and vexation of spirit. The fool foldeth his hands together, and eateth his own flesh. Better is an handful with quietness, than both the hands full with travail and vexation of spirit.

¶ Then I returned, and I saw vanity under the sun. There is one

## ECCLESIASTES OR, THE PREACHER

IN THE KING JAMES TRANSLATION OF THE BIBLE

WITH DRAWINGS BY BEN SHAHN, ENGRAVED  
IN WOOD BY STEFAN MARTIN

CALLIGRAPHY BY DAVID SOSHENSKY

PRINTED AND PUBLISHED AT THE SPIRAL PRESS  
NEW YORK 1965



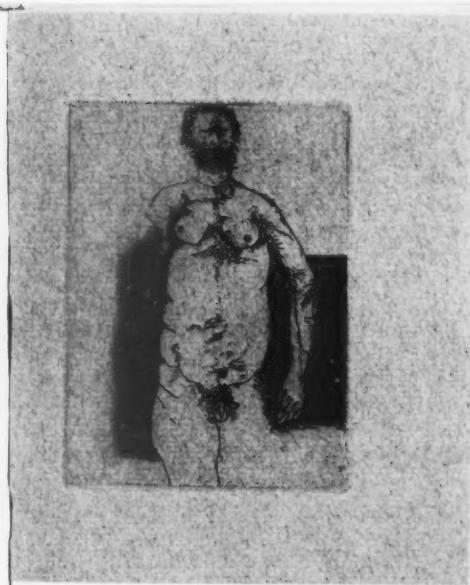
# T IRE SIAS

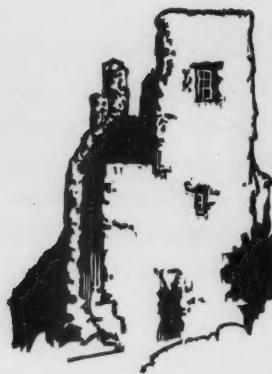
ALFRED LORD TENNYSON

Of stronger states, was mine the voice to curb  
The madness of our cities and their kings.  
Who ever turn'd upon his heel to hear  
My warning that the tyranny of one  
Was prelude to the tyranny of all?  
My counsel that the tyranny of all  
Led backward to the tyranny of one?  
This power hath work'd so good to aught that lives,  
And these blind hands were useless in their wars.  
O therefore that the unfulfill'd desire,  
The grief for ever born from griefs to be,  
The boundless yearning of the Prophet's heart—  
Could that stand forth, and like a statue, rear'd  
To some great citizen, win all praise from all  
Who past it, saying, 'That was he'  
In vain!  
Virtue must shape itself in deed, and those  
Whom weakness or necessity have cramp'd  
Within themselves, immuring, each, his urn  
In his own well, draw solace as he may.  
Menaceus, thou hast eyes, and I can hear  
Too plainly what full tides of onset sap  
Our seven high gates, and what a weight of war

**Tiresias.** Alfred Lord Tennyson. Etchings by Leonard Baskin. Northampton, Massachusetts: Gehenna Press, 1970.

Leonard Baskin is a noted sculptor, wood engraver, and printmaker with a passion for printing. Baskin's involvement in printing began when he discovered that William Blake, one of his heroes, had printed his own poems and engravings. As an undergraduate art student at Yale in 1942, Baskin set in type and printed his verse, *On a Pyre of Withered Roses*. It was not until 1951 that another book printed by Baskin appeared (*A Little Book of Natural History Engravings*). With this work the Gehenna Press was established as a place for fulfilling Baskin's artistic aims. Tennyson's *Tiresias* is a typical example of Baskin's use of his own illustrations, fine paper (Fabriano), and a classic type (Centaur), all coming together to create his distinctive style. Baskin himself has now moved to England, but there is a possibility that his former employees at the press will continue their fine work under the Gehenna Press imprint.



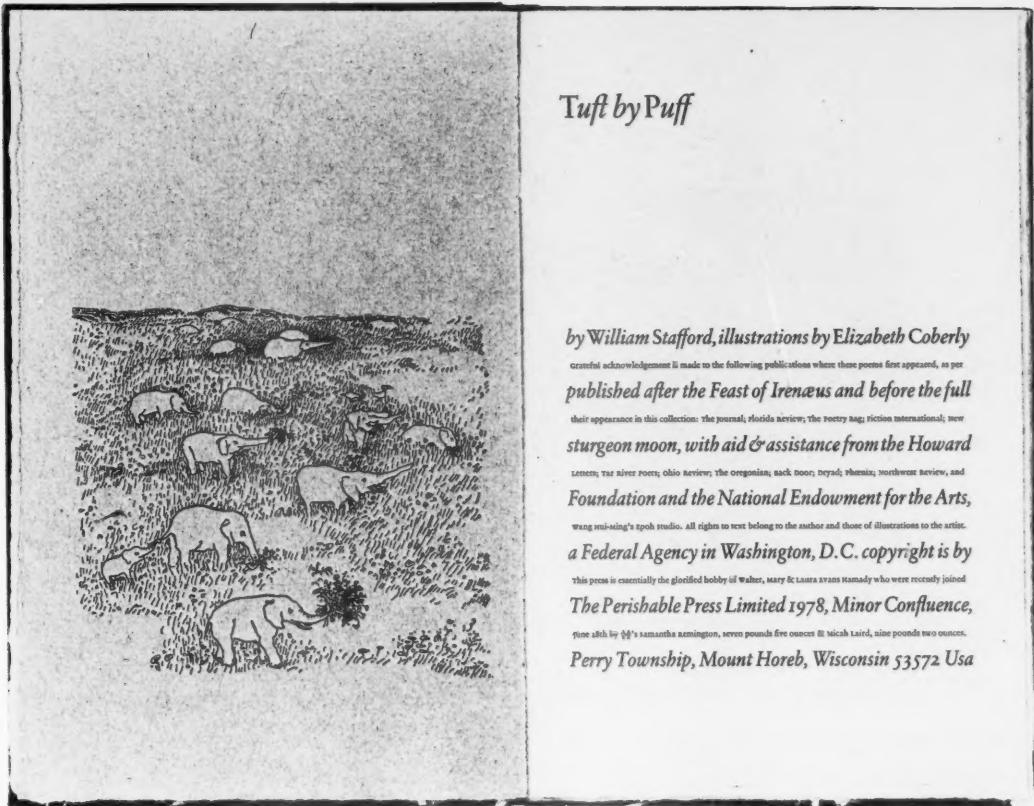


**G**RANITE & CYPRESS · ROBINSON JEFFERS · RUBBINGS FROM THE ROCK  
POEMS GATHERED FROM HIS STONEMASON YEARS WHEN SUBMISSION  
TO THE SPIRIT OF GRANITE IN THE BUILDING OF HOUSE & TOWER & WALL  
FOCUSED HIS IMAGINATION & GAVE MASSIVE PERMANENCE TO HIS VERSE  
THE LIME KILN PRESS · THE UNIVERSITY OF CALIFORNIA AT SANTA CRUZ  
ANNO DOMINI MCMLXXV

**Granite & Cypress.** Robinson Jeffers. Santa Cruz, California: Lime Kiln Press, University of California at Santa Cruz, 1975.

William Everson is a poet who learned to set type at nine in his father's print shop; however, he did not begin printing in earnest until, at the age of thirty, he was sent to a World War II conscientious objector's camp at Waldport, Oregon. There, he and others in the camp founded the Untide Press. Since then he has printed continuously, altering his press names with the changes in his life: the Equinox Press while in Berkeley, the Seraphim Press when Everson was associated with the Franciscans, and the St. Albert's Press while he was a lay brother (Brother Antoninus) in the Dominican Order. He currently teaches a typographical workshop at the University of California at Santa Cruz, producing

books under the Lime Kiln Press imprint. *Granite & Cypress* is the most innovative, as well as monumental, production of the press. Everson created an overlong oblong to accommodate the long lines of Jeffers's poetry; then by deliberately offsetting ink from the tympan of the press, created a mirror image of the text on the verso pages resembling stone rubbings. The large, thin shape of the volume presented problems for the binder which he solved by building a cypress slipcase with a granite insert from the poet's stoneyard.



## *Tuft by Puff*

by William Stafford, illustrations by Elizabeth Coberly  
grateful acknowledgement is made to the following publications where these poems first appeared, as per  
published after the *Feast of Irenaeus* and before the full  
their appearance in this collection: the journal, florida review; the poetry agg, fiction international; new  
*sturgeon moon, with aid & assistance from the Howard*  
Letters, the river poets; Ohio Review; The Oregonian; sack door; reysd; rhena; Northwest Review, and  
*Foundation and the National Endowment for the Arts,*  
wang em-sing's spot studio. all rights to text belong to the author and those of illustrations to the artist.  
a Federal Agency in Washington, D.C. copyright is by  
this press is essentially the glorified hobby of Walter, Mary & Laura Evans Hamady who were recently joined  
*The Perishable Press Limited 1978, Minor Confluence,*  
quoth by '46's samantha lamington, seven pounds five ounces; Micah Laird, nine pounds two ounces.  
*Perry Township, Mount Horeb, Wisconsin 53572 Usa*

**Tuft by Puff.** William Stafford. Illustrations by Elizabeth Coberly. Mount Horeb, Wisconsin: The Perishable Press Limited, 1978. Copyright © 1978 The Perishable Press Limited.

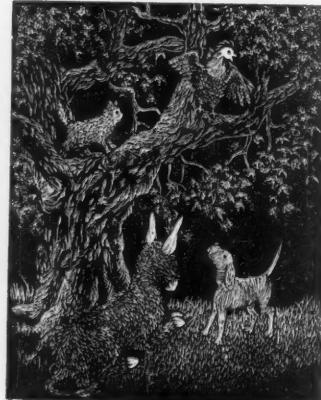
Walter Hamady is a poet, photographer, and artist who prints free from traditional printing house restraints. Since 1965 Hamady has published books and ephemera under his own imprint, The Perishable Press Limited, while holding the position of associate professor of art at the University of Wisconsin. In 1969 Hamady went to Europe on a Guggenheim fellowship to study papermaking at the few surviving handmade paper mills and now makes his own paper, Shadwell, on which most of the Perishable Press Limited work has been printed. *Tuft by Puff* is a good example of the whimsical nature of Hamady's work. According to the colophon, the Shadwell paper was made from the author's and printer's bathrobes.

**The Bremen Town Musicians.** Jakob Ludwig Karl Grimm. Easthampton, Massachusetts: Chamberlain Press, 1978.

Sarah Chamberlain is an artist and printer who has operated a one-woman press since 1976. The press produces small, intimate books with wood engravings by the printer. *The Bremen Town Musicians*, typical of the press, is printed in two colors throughout on Rives buff paper. The type is Goudy Bold. Ten of Sarah Chamberlain's wood engravings accompany the text. The press is currently located in Portland, Oregon.



**A CERTAIN MAN** had a Donkey which had carried the corn sacks to mill faithfully for many a long year. But his strength was going, and he was growing more and more unfit for work. Then his master began to consider how he might best save his keep. But the Donkey, seeing no good wind was blowing, ran away, and set out on the road to Bremen. "There," he thought, "I can surely be-



round on four sides and thought he saw in the distance a little spark burning. So he called out to his companions that there must be a little house not far off, for he saw a light. "The Donkey said, 'If so, we had better get up and go on, for the shelter here is bad.' The Hound thought that a few bones with some meat would do him some good too! They made their way to the place where the light was, and soon saw it shine brighter and grow larger, until they came to a well-lighted robbers' house. The Donkey, as the largest, went to the window and looked in. "What do you see, my Gray Horse?" asked the Cock. "What do I see?" answered the Donkey. "I see a table covered with good things to eat and drink, and robbers sitting at it enjoying themselves." "That would be the very thing for us," said the Cat. "Yes, yes! Ah, how I wish we were there!" said the Donkey. "Then the animals took counsel together as to how they could drive away the robbers, and at last they thought of a plan. The Donkey was to place himself with his forefeet upon the window ledge, the

NIGHT SCENE

**A**FTER THE WAR," he thought, "after the war—"  
 And crossing, traveled the street at a long angle,  
 So late it being and no traffic now.  
 High fog had come over,  
 Bouched stars,  
 Laid its mark on the moon:  
 A halo's hoop.  
 Pursed he his lips for a thick whistle,  
 But felt the naked unutterable desolation of the sleeping city  
 Breathing behind the shuttered shops;  
 And saw the weak sign,  
 The horse-turd ripe in the raw street;  
 And mounting the curb  
 Saw with that sudden cold constriction  
 Soldier and girl,  
 In their sand tussle,  
 Sprawled in a jeweler's door.

SUMMER 1984



**Eastward the Armies.** William Everson. Illustrations by Tom Killion. San Francisco: Labyrinth Editions, 1980.

Fine printing is often used as a medium for expressing a printer's philosophy. In 1977, while he was a graduate student in graphic design at Yale University School of Art, Richard Bigus began his own imprint, Labyrinth Editions. Bigus has stated that his ambition "is to make poetry as concrete as possible through illustrations, materials, text, and design and printing techniques that will work together to create an artifact that is literary, visual, and physical, thus ensuring the endurance of the poet." This ambition is fully realized in *Eastward the Armies*, which was handset in 18-point Centaur type (designed by Bruce Rogers), printed on Japanese handmade Hosho paper, and illustrated by Tom Killion's linocuts. This book is a fitting tribute to Bigus's mentors, William Everson and Jack Stauffacher.

# Heroes and Victims

## Willa Cather's Marriage Theme

BY DORIS GRUMBACH

Willa Cather had written four substantial novels (*O Pioneers!*, *My Antonia*, *The Song of the Lark*, and *One of Ours*) which deal in whole or in part with immigrants to the prairie of Nebraska, a volume of rather undistinguished poetry (*April Twilight*), and two books of short stories (*The Troll Garden* and *Youth and the Bright Medusa*) when she composed an essay for the *New Republic* which defined what she had come to think fiction should be. In "The Novel *Démeublé*" (April 12, 1922) she writes that she dislikes over-furnished novels, crammed with literal detail and documentation. To her way of thinking, the novel should be imaginative, not journalistic. It should simplify and create a felt presence out of "the inexplicable presence of the thing not named."

This essay served as a declaration of intent for the formation of two of Cather's best "unfurnished" novels, *A Lost Lady* and *My Mortal Enemy*. Separated in their writing by one somewhat longer work, *The Professor's House* in 1925, the two are slight, almost the length of long short stories or novellas, and both are highly charged in small space with, among other things, Cather's stringent views on the subject of marriage.

*A Lost Lady* contributed part of its theme to *The Professor's House*, and *My Mortal Enemy* inherited from *The Professor's House* the deep despair and disillusion with life that marked that book. It is safe to say that the three, taken together, contain the most coruscating view of the institution of marriage ever produced in

America until Cather's time. Since then three playwrights, Eugene O'Neill, Edward Albee, and Tennessee Williams have embroidered upon her view in contemporary terms.

In this essay I shall talk only about the two short novels which I admire for their economical form, their creation of time, place, and mood by use of a minimum of detail, and their single-minded dedication to their message, limitations which create, it is true, rather flat and unsubtle characters at times, but at others an admirable, straightforward, and clear homily on their own text.

*A Lost Lady* (1923) is told through the consciousness of a boy, Niel Herbert, who is, on sight, smitten by Marian Forrester when he meets her as a teenager. He is moved by "the gay challenge in her eyes"; she is "attractive in deshabille"; he finds her "charming and captivating" as well as "different." His is an adolescent's attachment to the glamour of a lady, to the elegance of her house, and to her husband, who was a railroad-building pioneer. ("We dreamed the railroads across the mountains," Captain Forrester says.) Orphaned by the death of his mother when he was five, Niel comes to love Mrs. Forrester out of his need for maternal affection. His few contacts with women, and especially his untidy cousin who kept house for him and his uncle while he was growing up,

Willa Cather. Photograph by Carl Van Vechten, January 22, 1936.



have made him resolve, at nineteen, to be a bachelor, living "with monastic cleanliness and severity, resolving never to live under the control of women."

But Marian Forrester captivates him, in spite of his vow, with her gaiety, her beautiful laugh, "always a little mocking," her fragility and grace, with the world of glamorous people in which she moves, and the beautiful, warm house in which she lives in contrast to the Judge's spartan house on the edge of the prairie. To Niel, the Forrester house is an Eden, but his idyll is cruelly shattered when he discovers, by means of Cather's customary indirection and delicacy on such matters, that Marian Forrester is having an affair with lusty, masterful Frank Ellinger.

The lives of the Forresters are dealt a blow when the Captain, in an act of admirable gallantry toward his creditors during a bank failure, impoverishes himself and his wife. Soon after, his health fails and life constricts for his once gay, social wife, who cares for him dutifully while still yearning for her old life and Frank Ellinger. In order to support them and to keep the Forrester place, she sells property to Ivy Peters, the town's young and vulgar shyster lawyer, who treats her with sly familiarity abhorrent to Niel.

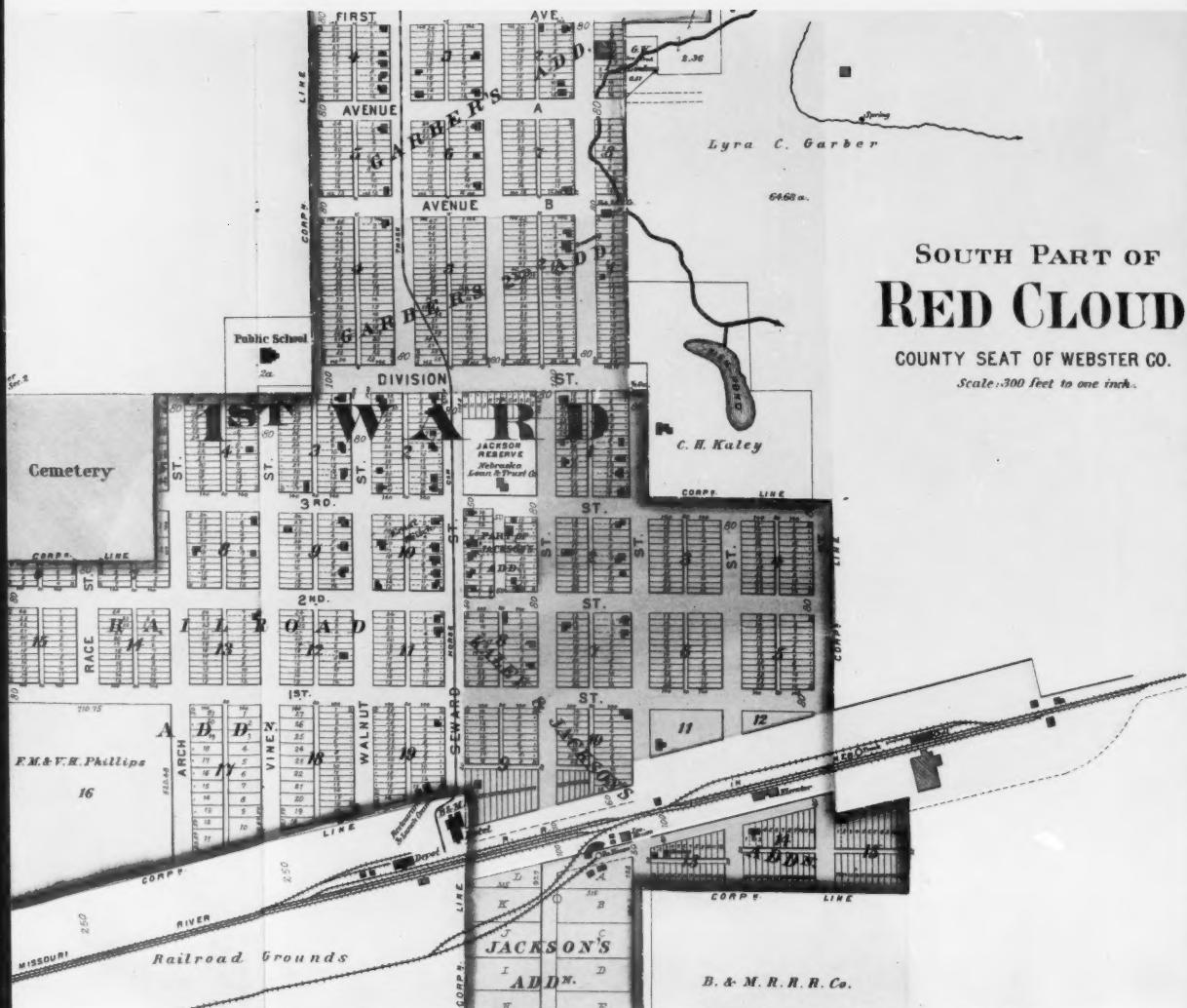
On another level, Niel is interested in Marian Forrester as the wife of the noble Captain, as a loyal woman capable of understanding and sympathizing with a strong man who has built railroads. There is a deep difference, however,

Bohemian immigrants. Illustration by W. T. Benda from *My Antonia*. Rare Book and Special Collections Division.





Willa Cather. Frontispiece from *The Song of the Lark*. Photograph by Hollinger 1915.



A Lost Lady opens with the following sentence:

"Thirty or forty years ago, in one of those grey towns along the Burlington railroad, which are so much greyer today than they were then, there was a house well known from Omaha to Denver for its hospitality and for a certain charm of atmosphere."

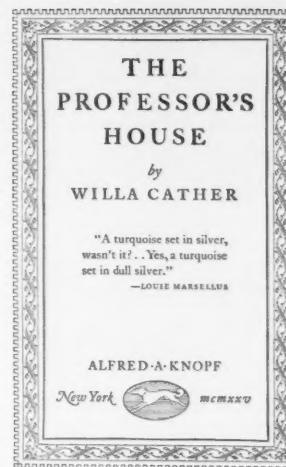
The model for that town was Willa Cather's Red Cloud, Nebraska, shown in this map of 1900. The Burlington and Missouri railroad is at the bottom, and in the upper right corner is the house of Silas and Lyra Garber, prototypes for Captain and Mrs. Forrester in the novel. From the *Plat Book of Webster County, Nebraska*, Northwest Publishing Company, 1900. Geography and Map Division.

which constitutes her fascination for Niel, between this good wife and the glamorous lady who loves to dance and keeps young men "dangling about her every winter" the couple spends in Colorado, the self-involved flirt who is unaware that they are threatened by financial ruin and is indifferent to the consequence of her loose sexual life. When the Captain finally dies of a stroke, Niel's lost lady survives, prospers with a second husband, and then herself dies.

The story, despite its lack of furnishing, is anything but simple. Its complexities are on three narrative levels: the mythic, with its Garden of Eden, its resident Eve, its good and innocent Adams (Niel, the Captain), and its demonic violators (Ivy Peters and Frank Ellinger); the historic, containing the facts about the generations that broke the prairie and built the railroads; and the moral level: the terrible tangle of good intentions and evil inclinations that Cather sees as composing a marriage. On all levels, the hero of the story is not the lost lady of the title, Marian Forrester, as is usually supposed, but Captain Forrester, the heroic victim of his sense of honor, of his wife's degradation, of his noble weakness before her glamorous and erotic strength.

To innocent bachelor Niel, the atmosphere of the Forrester marriage and the house in which it is lived are at first idyllic and beautiful, paralleling the surface beauty of Marian Forrester. Under it, like a rock pool, is ugliness and disillusion. At the moment that Niel comes upon the evidence of Mrs. Forrester's adulterous behavior, he loses his love for her: "He had lost one of the most beautiful things in his life," Cather writes. Bitterly, he wonders if the beautiful surface some women are given is not "always fed by something coarse and concealed." Nothing that occurs in the rest of the novel, especially the betrayal of the Captain's ideals of truth and beauty by the evil Ivy Peters, restores Niel's faith.

The novel's message is direct and almost childlike: the simple opposition of good and evil, the Captain's innate nobility threatened and then defeated by conniving, "common" men and by his wife's infidelities. Marian Forrester has introduced Niel to the good life only to spoil it for him by revealing its corruption. (In her best, young days, her eyes for Niel "seemed to promise a wild delight that he had not found in life.")



Title page from *The Professor's House*.

If her beauty is deceptive, so too is the seemingly happy surface of marriage, and of life itself. So there are three victims of the novel's harsh marital truth: Captain Forrester, Niel, who never marries, and Marian Forrester, who falters and falls when an affluent, easy, and gay life is denied her.

Three years after the publication of *A Lost Lady*, Willa Cather published *My Mortal Enemy*. It is a novella, about half the length of *A Lost Lady*, but equally powerful. Myra Henshaw is another glamorous lost lady, "a greedy, selfish, worldly woman," as she characterizes herself, bitterly caught in a marriage that fails to live up to her hopes. The narrator is Nellie Birdseye, the all-seeing intelligent spinster (in some ways not unlike the young Willa Cather) who tells us of the romantic elopement

"This story is rather a favorite of mine, and I hope you will like having it from me, on the eve of my departure." Presentation inscription for *My Mortal Enemy*. Rare Book and Special Collections Division.

Willa Cather  
This story is rather  
a favorite of mine,  
and I hope you will  
like having it from  
me, on the eve of my  
departure.

Willa Cather

March 6<sup>th</sup>

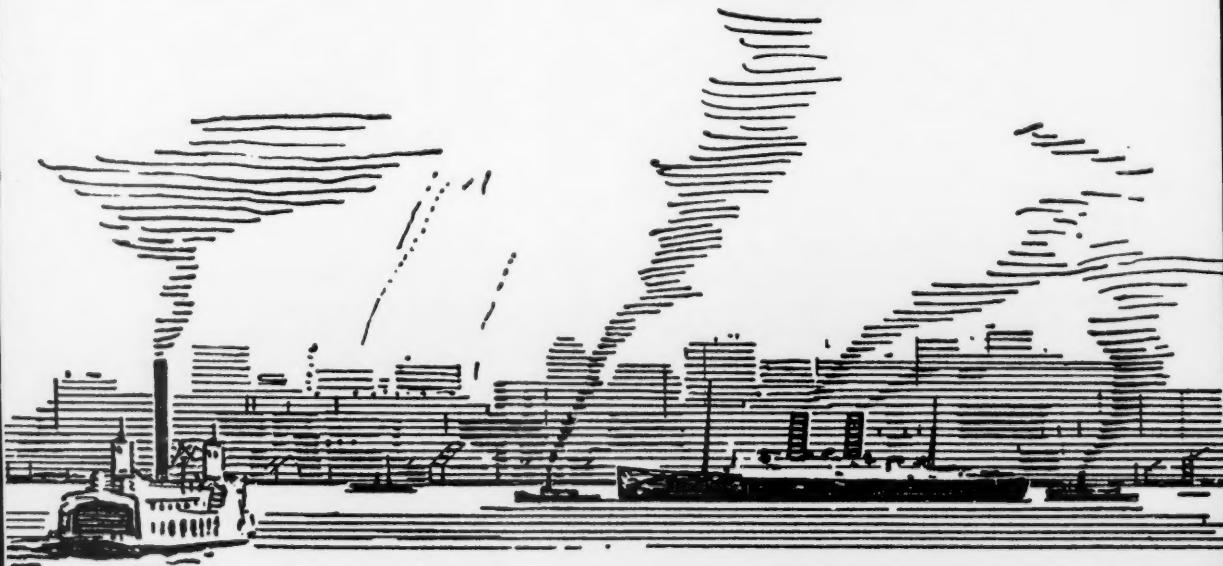
1931

of Myra Dryscoll, she of the "deep-set flashing grey eyes" and "charming fluent voice," with Oswald Henshaw. Had she refused Oswald, Myra would have inherited a fortune from her bigoted uncle; instead, she is cut off without a penny. Despite Oswald's efforts to provide her

"Ships at Jersey City." Illustration by W. A. Dwiggins from *My Mortal Enemy*. Copyright © 1926 Alfred A. Knopf, Inc. Rare Book and Special Collections Division.

with everything she wants, he fails; nonetheless, she lives her early life with him exactly as she might have had she been rich. She is capriciously generous to her friends and light-heartedly extravagant. The couple's happiness declines with their fortunes. Money is always the issue, but there is slightly-suggested evidence that Oswald has had an affair. We learn that Myra is fond of "helping young men along," as Oswald says obliquely. "We nearly always have a love affair on hand."

The novella breaks in two, allowing ten years



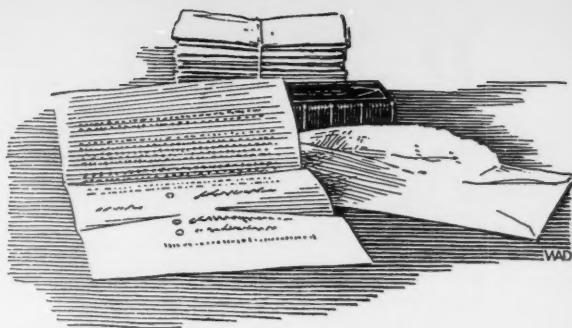
to pass before Nellie again encounters the Henshawes. She is teaching in a Western college and living in a dreary, squalid apartment hotel. There also are the Henshawes, fallen on bad times: she is mortally ill, he is barely able to support them with a small, poorly paid job with the city traction company. "Strong and broken, generous and tyrannical," bitter and sick, Myra is tortured by the presence in the apartment above them of a Southern family who tramp about night and day, making her confinement to bed a torment to her.

Under the terrible strictures of poverty, ugliness, and the indignity of lack of privacy, Oswald's goodness becomes apparent: he is very much like Captain Forrester in character. They are both what Marcus Klein calls "heroes of sensibility," innately kind, courageous, and protective of their driven and selfish wives. Heroic victims of marriages which embitter and destroy both them and their wives, the two men are better than the women they have attached their fortunes to. They bear their reversals with fortitude, they appear to understand their wives, and to be tolerant of their foibles and weaknesses.

Myra's appeal for the reader, and for Nellie, is her insight into the faults at the root of her marriage: "People can be lovers and enemies at the same time. . . . Perhaps I can't forgive him for the harm I did him." Near death, she cries out, "Why must I die like this, alone with my mortal enemy?"

The referent of this desperate question seems not to be Oswald, as we expect from Myra's earlier description of him as lover and enemy, but herself. Oswald does not respond to Myra's fearful denunciation, but Nellie understands it: "I never heard a human voice utter such a terrible judgment upon all one hopes for." Later she reasons: "Violent natures like hers sometimes turn against themselves . . . against themselves and all their idolatries."

What then are we to say about these two moving and ardent portraits of beautiful and charming women whom marriage destroys and who destroy themselves and their mates? Is it safe to reason from the fates of Myra Henshawe and Marian Forrester that Cather's moral is misogynist? Is this her fictional answer to the marriage of Isabelle McClung, the beautiful young woman we now know to have been the one true roman-



"Myra Henshaw's will." Illustration by W. A. Dwiggins from *My Mortal Enemy*. Copyright © 1926 Alfred A. Knopf, Inc. Rare Book and Special Collections Division.

tic attachment of Cather's life? At this distance it is hard to assign the cause of Cather's hard and terrible judgments against the institution to a single autobiographical event. It is perhaps enough to observe that for Cather (if we are to judge by *A Lost Lady* and *My Mortal Enemy*) the good, even romantic intentions of those men and women who marry are inevitably destined to disappointment, their early love weakened by forces too strong for them to withstand, their lives blighted by failures too deep for remedy and too mortal for survival.

**BIBLIOGRAPHICAL NOTE:** Willa Cather's preferred and latest versions of *A Lost Lady*, *My Mortal Enemy*, and *The Professor's House* are to be found in the so-called Autograph edition, *The Novels and Stories of Willa Cather*, published by Houghton, Mifflin in thirteen volumes between 1937 and 1941. In minor respects these editions differ from the first editions of the novels, all published by Alfred A. Knopf. There are now in print, in paperback Vintage Books, all three volumes, based upon the plates of the Knopf first editions.

**DORIS GRUMBACH** is a teacher, editor, novelist, and critic who has written articles for *Commonweal*, *The New Republic*, *Saturday Review*, the *Washington Post*, and the *New York Times Book Review*. The author of a biography of Mary McCarthy, *The Company She Kept* (1967), and a number of novels, including *Chamber Music* (1979) and *The Missing Person* (1981), she is working currently on a biography of Willa Cather and a new novel.

# Recent Publications

## of the Library of Congress

### Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology.

1982. 296 p. (S/N 030-000-00126-5) \$27. By Matt Roberts and Don Etherington. Drawings by Margaret R. Brown.

Although numerous books, both theoretical and practical, have been published on the subject of bookbinding and the conservation of archival materials, this volume is unique in that it approaches these subjects by examining the meaning and usage of many terms, expressions, and names pertaining to the field.

This comprehensive, succinctly written, and well-illustrated dictionary also provides a great deal of history about the craft described herein and discusses the materials used and the notable binders. It is enhanced by color plates of endpapers and rare bindings, over fifty line drawings, and begins with an informative foreword by Frederick R. Goff, honorary consultant in early printed books to the Library and long-time chief of its Rare Book and Special Collections Division. The bibliography and sources section provides a sampling of the extensive corpus of literature in the field of conservation.

This up-to-date dictionary is intended for bookbinders, technicians, and conservators of library and archival materials, as well as for bibliophiles, collectors, librarians, and interested laymen.

### Ethnic Recordings in America: A Neglected Heritage

1982. 269 p. (S/N 030-001-00098-2) \$13.

Americans have always craved the music of their ethnic and cultural heritage, and recordings designed to satisfy this craving have been produced on commercial labels in the United States since the turn of the century. These recordings, drawn from various ethnic groups in the United States and sold directly back to them, have documented and reinforced the identities of ethnic cultures in this country. Although they form a vast and important body of artistic expression, they have received virtually no attention from cultural institutions, researchers, and the general public.

In January 1977, a conference sponsored by the American Folklife Center was held at the Library



Mexican-American singer Lydia Mendoza

of Congress to explore and discuss the themes connected with this "neglected heritage." The conference brought together scholars, producers, performers, collectors, and community leaders who had either participated in or were concerned about these recordings. *Ethnic Recordings in America* is a collection of essays from the conference that explore particular themes and persons. Three essays provide an introduction, survey, and early history of ethnic recordings. Three more are on Irish-American music, Mexican-American singer Lydia Mendoza, and a record store in the Polish section of Chicago. A final section of the book provides an extensive research guide to recordings and record companies.

*Ethnic Recordings in America* is extensively illustrated with record labels, publications, and pictures of performers. One of the first books on this subject, it begins the task of defining and assembling the research tools needed for future investigations.

### Guide to the Library of Congress.

1982. 128 p. \$5.95. By Charles A. Goodrum and Helen W. Dalrymple. For sale by the Information Office, Washington, D.C. 20540.

The Library of Congress was founded in 1800 to "furnish such books as may be necessary for the use of the Congress." From that beginning it has grown to become the world's largest library, and for over a century Congress has shared it with the nation, whose history and achievements it so thoroughly records. Because it has made all knowledge its province, the Library is a grand storehouse of information where questions in many fields are answered every day. This new and beautifully illustrated guide was written primarily by Charles A. Goodrum, author of *Treasures of the Library of Congress*. The *Guide* tells the history of the Library, describes its magnificent buildings, and shows how and where to do research in its nineteen general and specialized reading rooms. It is therefore equally valuable for the casual visitor and the serious researcher—and, indeed, for anyone planning a trip to Washington, where the Library of Congress is one of the remarkable sights. There are 130 illustrations, with 64 in full color.

### Pickaxe and Pencil: References for the Study of the WPA.

1982. 87 p. (S/N 030-000-00137-1) \$6. Compiled by Marguerite D. Bloxom.

Nearly half a century has passed since the social experiment in which the federal government provided work relief for millions of unemployed Americans in the hope of reviving the depressed economy. Definitive conclusions about the success of the WPA cannot be drawn, of course, because defense mobilization for World War II ended the Depression before the program could be completed. But interest in the WPA's projects, its problems and achievements, appears to be growing. This bibliography was prepared to aid those who seek information on what the WPA was, what it did, and what it became. References are primarily to books and articles from scholarly journals and popular magazines. There are separate sections on the arts, writers, music, and theater projects, and on the historical records

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survey. Relevant dissertations are listed in an appendix. Newspaper articles, congressional documents, and manuscript collections are not included, but a few archival guides are listed. Illustrated.

### Radio Broadcasts in the Library of Congress 1924-1941: A Catalog of Recordings

1982. 149 p. (S/N 030-000-00139-7) \$10. Compiled by James R. Smart, Motion Picture, Broadcasting and Recorded Sound Division.

During the past decade there has been a growth in interest in the history of radio broadcasting, but serious study of the subject has been difficult because of the sparseness and inaccessibility of early radio recordings. This catalog lists audio recordings available for study in the Library of Congress of some 5,100 live radio broadcasts from 1924 to 1941, most of which are comparatively rare and many of which are unique. The recordings are arranged chronologically. There is also an alphabetical listing of those programs for which the broadcast date could not be determined. Each entry begins with the date, followed by the main title and the episode title, if any. One to three principal performers are cited, if they are significant. Also provided are the call letters of the station from which the program was recorded and the length of the program or part of the program that has been recorded. The index lists program titles and performers. News programs are indexed to the name of the newscaster. Illustrated.

### Robert Bell's Book Auction Catalog: An Eighteenth-Century American Broadside

1982. \$5.50. Facsimile with a descriptive note by James Gilreath, Rare Book and Special Collections Division. Available from the Information Office, Library of Congress, Washington, D.C. 20540.

Broadsides are single sheets of paper used for political announcements or advertisements, as was this one from "Robert Bell, Bookseller, Provedore to the Sentimentalists, and Professor of Book-Auctioneering in America." Born in Scotland, Bell came to the colonies in 1766, where he traveled from Salem, Massachusetts, to Charleston, South Carolina, offering collections of "modern instructive, and entertaining books." Bell's broadside, which was probably printed in 1778, lists the books he was selling and their prices. The back of the broadside is filled with quotations like "A good Book is a Noble Companion" and "Think no cost too much in purchasing Books." There are only two known copies of this broadside in existence. This facsimile beautifully reproduces the original in the Library's Rare Book and Special Collections Division.

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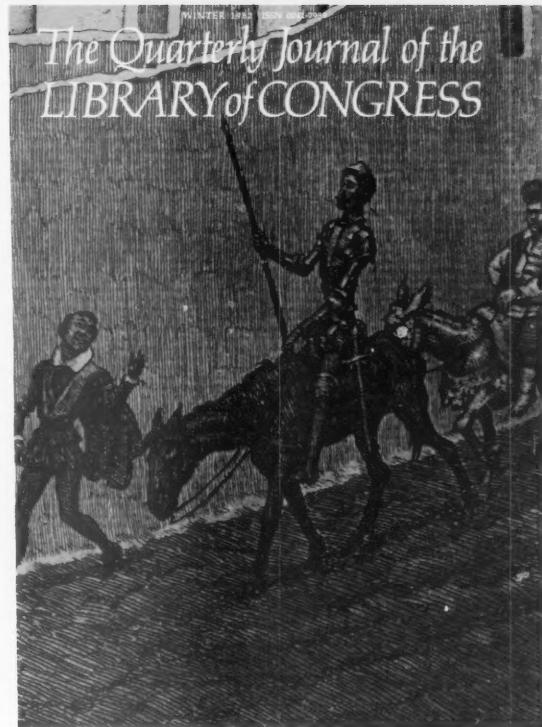
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